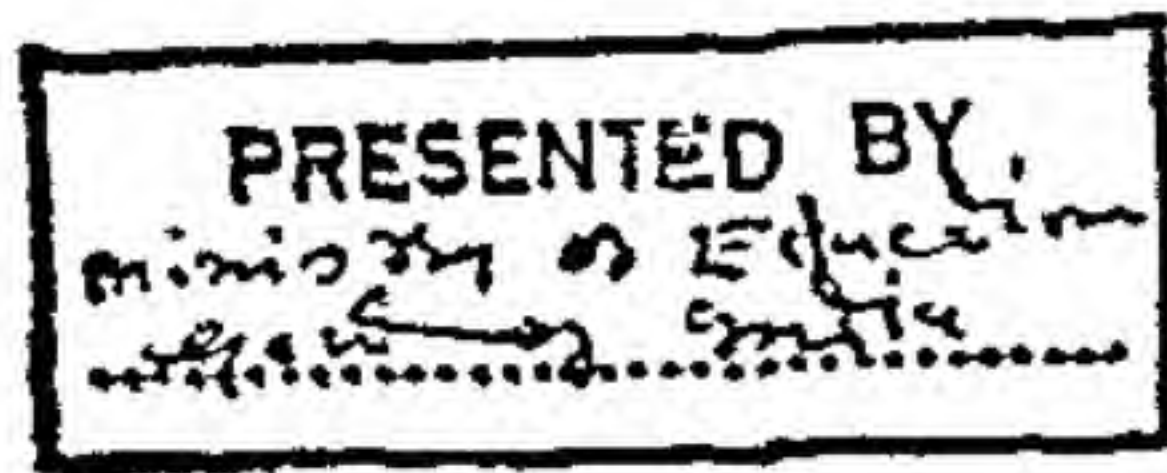


MATSYA PURĀṆA-A STUDY

[मत्स्यपुराणानुशीलनम्]

(AN EXPOSITION OF THE ANCIENT PURĀṆA-VIDYĀ)



By

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RAMNAGAR, VARANASI

1963

Published by
General Secretary,
All India Kashiraj Trust
Ramnagar, Varanasi.

First Edition, 1963
Inland Rs. 30/-
Foreign \$ 9 or £ 3.10s.

Printed at
The Tara Printing Works
Varanasi

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तपश्च दानं च शमो दमश्च ह्रीराजं च सर्वभूतानुकम्पा ।
स्वर्गस्य लोकस्य वदन्ति सन्तो द्वाराणि सप्तैव महान्ति पुंसाम् ॥
(मत्स्य ३९. २२)

Fervour, Gifts, Tranquility, Self-Control, Modesty,
Uprightness and Compassion for All Creatures—
These are the Seven Doors to Heaven,—so the
Wise Men say.

OUR TRIBUTE TO LATE SHRI MURARI LAL MEHTA

Late Shri Murarilal Mehta, a distinguished citizen of Varanasi was a great lover of Sanskrit learning. He devoted his life in organising the premier Sanskrit Institution of Varanasi, the Sanga Veda Vidyalaya founded by his ancestors under the patronage of His Highness late Maharaja Sir Prabhu Narain Singh Bahadur of Benaras.

Late Shri Mehta was one of the first Trustees of the All-India Kashiraj Trust and took keen interest in the activities of the Trust. The Trust took up the work of publishing the critical edition of the Matsya Purana with his generous and munificent donation of Rs 50,000/

Dr V Raghavan, Head of the Department of Sanskrit, Madras University and a member of the Purana Committee of the Trust has taken up the work of editing the Matsya Purana and the work is well in progress.

We would have been very happy if the work could be published during the life time of Shri Mehta, but the task being onerous was to take some more time and Shri Mehta left us suddenly on 28th February 1963.

Through the kindness of Dr Vasudeva Sharana Agrawala, Professor, Banaras Hindu University and a member of the Purana Committee of the Trust, we are able to publish this interpretative study of the Matsya Purana and we record our grateful thanks to Dr Agrawala for the great trouble he has taken to complete the work in such a short time.

The All India Kashiraj Trust dedicates this volume to the sacred memory of Late Shri Murari Lal Mehta as a token of its regard.

Vyāsa Pūrnimā Samvat 2020
[6th July, 1963]
Fort Ramnagar, Varanasi

RAMESH CHANDRA DE
General Secretary
All India Kashiraj Trust

PREFACE

The Matsya Purana is one of the 18 Maha Purānas consisting of 291 chapters in 14,000 Ślokas as printed in the Ānanda Āśrama Edn., Poona. It is one of the three oldest Purānas, two others being Brahmanda and Vayu. In point of time these three texts may be placed near one another and it appears that they have benefitted from mutual borrowing in course of time. Pargiter thought that the compilation of the Matsya was begun in the latter part of the 2nd century in the reign of the Āndhra king, Yajña Śri Satakarni, for 5 manuscripts of the Matsya speak of him reigning in the 9th or 10th year (*Dynasties of the Kali Age*, p. viii, Footnote 1). Hazra taking Matsya to be originally a Vaishnav Purāna ascribes its first compilation to the last quarter of the third or first quarter of the 4th century A. D., of course, subject to insertions or additional matter from time to time. Kane thinks that the Matsya cannot be later than the 6th century A. D. Dikshitar discusses the date of this Purāna on the basis of the data on architecture and iconography. Of course, these learned analytical disquisitions help us in clarifying our view points of studying the contents of the Matsya and we should be grateful to these early writers.

UPABRIMHANA OR AUGMENTING—But the problem of the Purāna literature is not in the hands of chronology, for it should be clearly understood that in almost all the Purānas the process of *Upabrimhana* was operative from the very beginning and upto later times. It is pejorative to speak of it as interpolation. It is legitimate to understand *Upabrimhana* as a sacred obligation of authorship to keep the text up to date by revising its contents as often as necessary—in approved method applicable to our Encyclopædias in modern times. The hand of editing or redacting is visible in all the Purānas. It should therefore be accepted that the existing Purānic texts have gained in size and scope by the deliberate technique

of *Upabṛimhana* The doorway to the admission of new matter was thrown wide open with zest and seemingly with a well approved technique The first was to append *Phala śruti* to the new composition grafted on the old Secondly, the new portions were emboxed in the lap of other existing portions in such a manner that the later text does not form a coherent part of the theme in which it is placed For example, the *Madana Drūdaśi Vrata* in the midst of *Śrīṣṭi Vidyā* is hardly congenial to its present context Thirdly, some legends or topics already once disposed of are repeated for a different purposes and with different motifs, e g the story of *Varāha* incarnation, or the *Ekānana* doctrine with Rishi Mārkaṇḍeya, or the *Tarakāmaya* battle as a counterpart to the earlier Śaiva account of *Skanda Tarakāsura* battle, or introducing an altogether new version while retaining the semblance of the old one, e g the story of *Bāna* and *Triputra* assailed by Śiva All these methods may be distinctly seen in the augmenting process of the *Matsya* to its present form

EXPANSION OF PAŪCHA LAKṢAṆAS— It is well known that the original Purana dealt with five topics, viz *Sarga*, *Pratisarga*, *Manvantara*, *Vamśa* and *Vamśanūcharita* In the present text of the *Matsya* all these five topics are found, but the Puranas were required to play a new role in the lives of the people, i e they were not to be restricted to metaphysical or dynastic accounts only, but to serve as authoritative texts for instructing people in matters of *Varnāśrama Dharma*, *Sadachara*, *Vrat*, *Upavasa*, *Tithi kalpa*, *Dana*, *Tirtha*, *Śrāddha*, *Rajadharma*, *Devārclā puja* i e worship of Gods and Goddesses in the form of images installed in temples and accompanied by detailed ritual etc All these topics attained major importance and it may be said that the bulk of the Puranas as it came out at the hands of subsequent redactors is a comprehensive document on above matters

PROCESS OF UPABRIMHANA—An essential question in this connection relates to the agency of *Upabṛimhana* As stated in the *Vayu* there was an original Purana Samhitā equal in extent to 4,000 ślokas that became the source of several other Samhitās

at the hands of the six disciples of the original founder teacher of *Purana Vidyā* who was Veda Vyasa himself. At present all the 18 Purāṇas, 18 Upa Purāṇas and some other kindred texts go under the name of Veda Vyasa. He was the compiler of the four Vedas, author of the Brahma Sūtras, of the Mahābhārata, the Bhāgavata and the 18 Maha Purāṇas. The Bhāgavata teachers therefore eulogise him as the incarnation of Vishnu, or son of Vāni, the Goddess of Speech and therefore known as Rishi Vachyāyana as given in the Ahirbudhnya Samhitā (वाच्यायनादपे पूर्वं विष्णोर्वर्णोऽसमुद्भवात्, 12 17). Whatever the Bhagavata teachers had to say was incorporated in the Puranas. Their philosophy, religious beliefs, practices of cult worship, art and many other items of social and political thought etc. are preserved in the extant, Puranic texts. Not only the Pañcha Ratra Bhagavatas but with them the Mabeśvara Śaivās or Paśupatās, the Sāmkhyāchāryas, the Yogāchāryas joined in a common endeavour and movement to rehabilitate the ancient tradition of the Vedas. These five were known as *Kṛtanta Pañchakī*¹. The Vedas which included the Samhitās, Brahmanas, Upanishads and Vedāṅgas were accepted by all to be of the highest authority. The Vedic tradition was also known by such names as *Trayī*, *Vadānta*, *Vedaranyaka* and *Śruti*. The followers of Samkhya, Yoga, Vaishnavā and Śaiva disciplines accepted whole heartedly the Vedas, but at the same time added quite a lot of new elements to their cults and philosophies taken from contemporary society that are truly reflected in the present constitution of the Purāṇic texts. On the one hand there is copious material from the Vedas, Brāhmanas

¹(a) साह्य योग पाशुपत वेदा वै पचरात्रकम् ।

वृत्तान्तपचकं ह्येतद्गायत्री च शिवा तथा ॥ (अग्नि २१६।६१)

(b) साह्य योग पचरात्र वेदा पाशुपत तथा ।

ज्ञानायेतानि राजर्षे विद्धि नानामतानि वै ॥ (शान्तिपर्व २३७।५६)

(c) साह्य योग पचरात्र वेदारण्यकमेव च ।

ज्ञानायेतानि ब्रह्मर्षे लोकेषु प्रचरन्ति ह ॥ (शान्ति० ३३७।१)

(d) साह्य योग पचरात्र वेदा पाशुपत तथा ।

वृत्तान्तरात्रं ह्येतद्वाग्दानि विनिष्पानि च ॥ (विष्णुधर्म २।२२।११३)

d the Upanishads and on the other social rites and customs, beliefs and institutions that were coming into existence in the new times, have gone into the making of the Purānas

ŚRUTI AND SMṚITI— The present extent of the 18 Mahāpurānas is four lacs of ślokas as stated in the *Purana Sankhya* chapter of the Matsya and in several other Puranas. This hundred fold augmentation in the Purānic corpus was the outcome of *Upabramhana* which has been zealously commended in the *Ātmaśāstra*—इतिहास पुराणाम्नां वेदं समुपबृहयेत्. The Veda was *Śruti* and the Purāna was *Smṛiti*. The contents of *Śruti* were flowing into the *Smṛitis* in the period of Sanskrit renaissance as stated by alidasa —

श्रुतेरिवार्थं स्मृतिरन्वगच्छत् (Raghu 22)

The same is testified by Magha —

उद्धृत्य मेघैस्तत एव तोयमर्थं मुनीद्वैरिव सप्रणीता ।

आलोकयामास हरि पतन्तीनंदी स्मृतीर्वेदमिवाम्बुराशिम् ॥ (शिशु० ३७५)

स्मृतयश्च श्रुतेरर्थं गृहीत्वैव च निर्गता । (देवीभागवत ७।३६।१७)

This was the spirit of the new age inspiring all the three great religions. The Buddhists and the Jainas thought alike with the Hindus that the new commentaries Āgamas, Samhitas, Tantras, Bhashyas which they were formulating had the sanction of the ancient scriptures and religious canons and it was in fact the old meaning being put into new words.

PURĀNA AS FIFTH VEDA— So far as the Puranas are concerned they were regarded as the fifth Veda. In the performance of the *Mahabhuta Ghata Mahādana* (Ch 289), it is first said that Five Vedas have to be put inside the golden Jar at the time of the *Mahādana* and then it is quietly stated that the Fifth Veda was the Purana. This belief in the high scriptural authority of the Purānas had several implications, the most important of which was about the nature of these texts and about their authorship.

AUTHORSHIP— All the Purānas are of the nature of a *Samhita* and the author of all of them is Veda Vyasa. The key to this two fold phenomenon lies in the technique of naming books.

and authors in the case of ancient Vedic texts. Each Vedic Śakha was called a *Samhitā*, which had its origin in a Vedic academy known as *Charana*. The rule was that all the literature produced under the aegis of a *Charana* was named after the founder teacher. Only institutional authorship was admitted and no individual name as an author. For example, Tittiri was the founder of a Vedic *Charana* which was known after him by the name *Taittiriya*. The *Taittiriyas* flourished as a community of teachers and pupils all going by that name. The *Samhitā*, *Brahmana*, *Āranyaka*, *Upanishad*, *Pratīśakhya* and all other literature produced under the *Taittiriya Charana* or Academy of teachers and pupils were known by the name *Taittiriya*. Similar was the case with regard to *Āitareya*, *Āśvalayana*, *Śākala* and other Vedic Schools. Thus the original *Purāna Samhitā* which developed as a special branch of study under the great teacher Paraśarya Badarayana Vyasa was given the rank of a *Samhitā* and derived its name from the founder teacher of that particular *Charana* who was Veda Vyasa. This fact once established could not be changed and the rule of institutional authorship as applied to the *Purana Samhita* did stand for ever.

{ **PURĀNA MOVEMENT**— The *Purāna Vidyā* had come into existence in the Vedic period itself as shown by the reference to *Itihāsa Purāna* in the *Vrātya Sūkta* of *Atharva Veda* and by the subsequent references in the *Chhandogya Upanishad* and other places. The nucleus of Puranic tradition was gradually developing and this field of knowledge was being cultivated like several other branches. By the turn of the millennium when the *Bhāgavata* movement centring round *Viṣṇu* gained new momentum, need was felt for a special class of literature which should become the focus of both *Veda* and *Loka*, that is a reconciled presentation of the older tradition with the new institutional developments in society. The *Purāna* was found to be the most convenient vehicle of this movement for more reasons than one. The first advantage was that of language which was reinforced by all the force of the Classical Sanskrit

speech. The second point was that the Purāṇas were not a closed literature like the Vedas or Upanishads which had completed their cycle. But there was something in them with the possibility of endless augmentation. The elastic nature of the Purāṇic texts as reconstituted almost at every new turn of a cultural cycle is unparalleled in the history of world literature. The enthusiasm and the inspiration with which the compilation of the Purāṇas was undertaken were recurrent facts of a resurgent religious movement being renovated from age to age. The Purāṇas have preserved a wonderful record of these changes.

PAURĀNIKA REDACTORS— It may now be seen with some clarity that the process of subsequent redaction undertaken in the name of the original author of the *Purāṇa Samhitā*, Veda-Vyāsa, was fulfilled by long generations of authors who were known as the *Paurāṇikas*. They were quite an honourable class. Just as Veda, Vyākaraṇa, Mīmamsā, Nyāya etc. were being cultivated by specialists who derived their names after the *Śāstra* or knowledge in which they were expert, similarly the Purāṇa Vidyā was preserved through a succession of teachers and pupils who studied this *Śāstra*. They were also known as *Vyāsa* and we still have a number of families famous as *Vyāsa* in north India and as *Paurāṇika* (Purāṇi) in Gujarat and Maharashtra. It is natural that most of the Paurāṇic teachers were *Kathā* reciters, i. e. they took their classes in the form of *Katha* recitations, but, as happens, there were a few amongst them who had the gift of authorship and original composition. They versified the new material and incorporated the same in the manuscripts preserved in their families. Thus they were both *Vāchaka* and *Upabṛūṇaka*. From their personal copies new manuscripts would be ordered and thus the new composition or edition went into circulation and set up a regular chain of transmission. The new Purāṇic material spread with the old over a wide area and the scope of the subject underwent expansion as dictated by practical needs and considerations. This presents to us a background and picture in which *Upabṛūṇana* of the Purāṇic literature was brought about for the people.

(*Loka*) taking a living interest in the creation of such literature. This process of literary augmentation was operative at all centres of learning in the country, and therefore we naturally find a vivid cross section of the cultural life of many regions in the Purāna literature. An analysis of the Puranic contents from this point of view is worthy of being taken up with patience and industry. The author of the *Ahīrbudhnaṣa Saṁhitā* gives a lead by offering a detailed analysis of the contents of the *Kṛitānta Pañcaka* embodied in Purānas (Chs 11 12, also Vāyu I 1 54 178, Matsya 291, Vishnu I 4 11).

PURĀNA VIDYĀ—[The point of view which has inspired the present study of the Matsya Purana is an investigation not of chronology or of canons of authorship but of the real secrets of what once was known as the *Purana Vidyā*. Like other Vidyās as Vyākṛāna, Jyotiṣa, Nirukta etc., Purāna also was a subject of intensive purposive study in which serious teachers and pupils were engaged. What that purpose was is often stated in the Puranas themselves. The objective was to present, amplify and preserve the meaning of the Vedic *Sṛiṣṭi Vidyā* or the science of cosmogony. That was the meaning of *Sarga* and *Pratisarga*, *Sañchāra* and *Pratisañchāra*, *Vijñāna* and *Jñāna*, on which the Purānas lay so much emphasis. Some of these hoary Vedic topics were as follows —

Chatuṣhapād Brahma, *Ekarnava Samudra*, *Hiranyagarbha*, *Prajapati Brahmā*, *Trayi Vidyā*, Divine Motherhood, creation of the Devas and Asuras. *Yajña vidyā*, *Surya vidyā*, *Gayatrī*, triadic patterns of creation, exemplified as Three Devas, Three Lokas, Three Gunas, etc. Brahmā, Vishnu and Śiva, these are the three Devas which the Puranas have accepted as the foundation of *Purāna Vidyā*. When they mention the three Devas it appears that every thing worth saying in Indian metaphysics has been fully said. It is surprising to see how profoundly the Purāna writers were conscious of this solemn truth as part of their cosmic and individual consciousness —

एत एव त्रयो देवा एत एव त्रयो गुणा ॥

एत एव त्रयो वेदा एत एव त्रयोऽननयः ।

(अथर्ववेद, अथर्वश्रुति, १५१)

The principle of synthesis is writ large on the visage of the Purānas , their whole approach is of synthesis and understanding. It was a great vision and a supreme message which became so vital for the building of an integrated thought and life pattern in a country like India which always had been a land of many peoples, many languages and many religious denominations, as stated in the Atharva Veda —

जन विभ्रती बहुधा विवाचस नाना धर्माणं वृथिवो यथौकसम् ।

(अथर्व० १२।१।४५)

There is the stark fact of diversity present in the life of Man in India, but the genius of the people and of the leaders of thought had a vision of the underlying unity which brings men together and binds them in inner solidarity. The secret was that no point of view need be rejected and that whatever exists in the life of the people is worthy of acceptance at one level or the other. The dictum of *Anirakṛīnam* is vindicated at its best and in the most dynamic form in Purānas.

VEDIC SYMBOLISM IN THE PURĀNA— In the present study we have endeavoured to bring home the truth of many a legend (*Upākhyānas*) in the light of Vedic symbolism. We are told that the meaning of Veda is the quint-essence or soul of the Puranas. The truth of this statement may be clear in the present study. What is *Ekamūḍa Samudra*? Who is *Narayana*? What is the meaning of *Bṛh* incarnation? What is *Sūrya* as *Trayī Vidyā*? What is the meaning of four faced Brahma? Who are the 10 mind born Rishis? What is the Golden Egg (*Hiranyanda*)? How life is created from the egg? What are its seven sheaths? What are the Seven Manifestations of *Avyakata*? What is the basic meaning of the Triads and Heptads both in the Vedas and Puranas? What are the *Devas*, *Rishis* and *Pitris*? What is the meaning of *Soma*? What is *Śraddhā*? Who is *Markandeya*? What is *Taraka*, the great Asura? What is the meaning of marriage of *Śiva* and *Parvatī*? What is the esoteric significance of *Kumāra* which was essentially a Vedic doctrine named *Kumara Vidyā*, but was amplified in the Puranas as

Skanda Tāraka Saṅgrāma ? What is the meaning of Vishnu sleeping in the ocean ? Who are Madhu Kaitabha ? What is the distinction between the ocean of water and the ocean of milk ? What is meant by the imagery of *Samudra Manthana* ? What are the *Ratnas* ? Who are the *Rudras* ? What is the meaning of *Ganeś* ?

These and many other similar problems of symbolism have been faced in the present study explaining the terminology of the Puranas and of the Vedas as part of an integrated system of thought. It may be taken for granted that these who were responsible for formulating the present text of the Matsya or of the other Purāṇas were adepts in the tradition. It cannot be believed for a moment that those who had written all this did not know the meaning of what they were writing. It cannot be believed that the inner meaning of Veda was absent from the minds of those who adumbrated in such glowing and clear terms the Vedic thought in the Puranas by both the method of direct statement and by creating new legends or amplifying the old ones. If one would some day compile a dictionary of Purāṇic terms in relation to Vedic terminology for expressing the cosmogonical and metaphysical concepts it would be clear how closely the Purāṇas have moved with the Vedas and in what wholesale manner they have drawn upon the inexhaustible source of the Samhitās and the Brāhmaṇa literature in framing new definitions or broadening the scope of the old ones. But what goes to the credit and originality of the Purāṇic thinkers is how they have advanced the nucleus of the Vedic thought and cast it into the new mould of legends and descriptions.

The Purāṇas as they stand today need interpretation. There are a hundred facets to this task. Not only Vedic metaphysics, mythology or cosmogony, not only the great legends of the Brāhmaṇas, not only the accumulated religious tradition of India, not only the multiple cults, but also history, culture, chronology, life, polity, sociology, geography, topography, art, architecture, painting, government, administration, cattle wealth,

economic life and a thousand other similar topics, mapping the entire canvas of a nation's life have gone into the making of the Purāna literature

PRESENT STUDY—The present study permits us to state with confidence that the Matsya Purana is completely soaked in a cultural mould of this type as the commentary in many places elucidates. How intensely the Puranic writer was interested in contemporary events will become clear from the account he has left of the personality and achievements of Chandragupta Vikramaditya under the pseudonym of Pramati. It is here for the first time that we are told that the emperor ruled for 32 years, that he spent 20 years in military campaigns, that he went on a conquering expedition up to Balhika, that his army included a contingent of Brahmana soldiery who were no other than the Licchavis, and that he belonged to the family bearing the dynastic name of Chandra, etc

The Matsya Purāna has all the fire of the great Bhāgavata movement and the vivid inspiration with which those teachers were working on many fronts in order to create amongst the people a living sense of the higher ideals of religion, philosophy and life, dedicated at the feet of God Maha Narayana Vishnu

विष्णोजिष्णोश्च भ्राजिष्णोस्तेजसा समलकृतः ।

BANARAS HINDU UNIVERSITY

V S AGRAWALA

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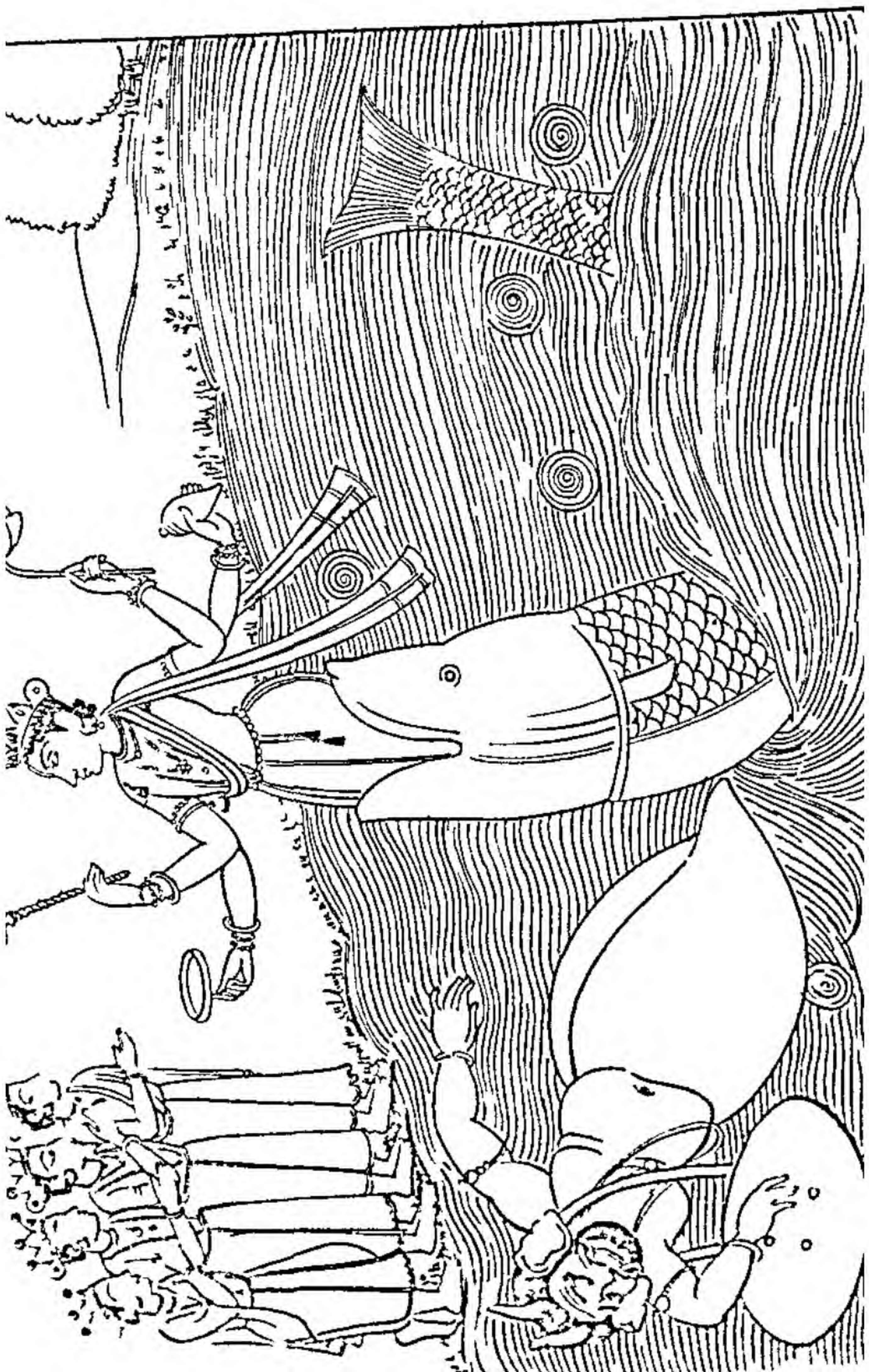
[*Vyāsa Puranā Dīp*]

Thanks-giving is a pleasant duty. I am happy to record my heartfelt gratitude to Maharaja Shri Vibhuti Narayan Singhji, Kashiraj, who very kindly accepted my suggestion to publish the book from the Kashiraj Trust. Shri Ramesh Chandra De, General Secretary Kashiraj Trust, made the necessary arrangement for the printing of the book and is worthy of thanks. Shri Anand Swarup Gupta, Editor PURANA Bulletin, and Shri Abhi Bhushan Bhattacharya also deserve my thanks for help in reading the proofs. Shri Pt Jagannathji Ahivasi and Sri Shiva Kumar have helped me with line-drawings and I feel thankful to them. I also feel obliged to Pt Madhvāchāryaji and to Pt Ramji Pandey for the list of *Gotras* printed in Appendix II. My sons Prithvi Kumar and Dev Kumar have helped me most patiently in preparing the press copies, reading proofs etc. I pray to God to bless them. I am obliged to Dr G D Singhal for giving me some medical terms in the chapter on Iconometry.

It is my earnest pleasure to thank Shri Shivanath Pandey for help in reading out to me a portion of the Matsya Purāna text owing to trouble in my eyes. My heartfelt thanks also go to Tara Press who have laboured hard to print a work of this magnitude in two months time.

My most profound obligations are due to Pt Madhusudan Ojha and to Pt Motilal Shastri of Jaipur, my teachers in Veda and Brahmana symbolism, whose researches have been a guiding light to me in this study and in my Vedic writings in general. Their monumental works stand like Himalayan towers for all Vedic scholars.

It was the wish of his Highness and of the Purāna Committee that this Study of the Matsya Purāna be dedicated to the memory of late Shri Murari Lal Mehta, the donor of a liberal sum of Rs 50,000/ for work on the Matsya Purāna, and I gladly concurred to fulfil that proposal. I am happy that the work is being released for publication on the sacred Vyāsa Purnimā Day.



ॐ तत्सद् ब्रह्मणे नमः ।

MATSYA PURĀṆA—A STUDY

[मत्स्यपुराण—एक अध्ययन]

THE PURĀṆA— The Matsya Purāṇa, or the Ancient Scripture of the Fish Duty, is one of the most valuable documents of the Purāṇa Literature. Its range of subjects is vast and its antiquity is admitted as being a very early attempt in the composition of Puranic texts. As available in the printed edition of Anand Ashram it is comprised of 291 chapters in about fourteen thousand ślokaś. Its material covers many topics dealing with ancient Vedic subjects of Cosmogony (*ṣṛiṣṭi vidyā*), Manvantara Daivāsuram and a number of new Purāṇic subjects like Tirtha yatrā Dana Bhuvanakośa Skanda-Charita, Tirtha Mahātmya, and several chapters on Rajadharma, Śraddha and some important material on the Gotras and Pravaras etc. Its language has the merit of being couched in special Puranic terminology and its treatment of topics is distinguished by a happy mastery over the subject matter. It appears on closer examination to be a document brought together under the inspiration of the Bhagavata teachers.

How much of its contents was the original kernel and how much was grafted later is a question that will engage our attention during the course of this study. However, the main point in our approach is to provide a cultural commentary that will explain the hundred and one topics contained in the Purāṇa as it is available to us today. We are aware that a critical edition of the text is under preparation by the Kashiraj Trust under the able editorship of Dr V. Raghavan but whatever be the form of the critical text the fact remains that there is no likelihood of its contents being appreciably altered, and therefore the basis for a cultural interpretation being offered now is likely to stand.

SŪTA AND NAIMISHIYAS— The interlocutors of the Purāna are the Sūta on one side and the sages who lived in the Naimisha Forest whose leader was Śaunaka on the other (1 4 5) Reference is made to the beautiful ancient legends expounding Dharma which the Sūta had once recited and which he was requested to reiterate

The inmates of the Naimishāranya Forest were known as *Naimishiya*. It is stated in the Tāndya Mahābrāhmaṇa that there was a special sacrifice which lasted for twelve years known as *Dvādaśa saṁvatsara Sattra* of *Prajāpati*. It consisted of four sessions of three years each, (1) three years for *Trivrit Stoma*, (2) three years for *Pañchadaśa Stoma*, (3) three years for *Saptadaśa Stoma* and (4) three years for *Ekaviṁśa Stoma*. With this Sacrifice *Prajāpati* attained to the full possibilities of his creativity (Tāndya, 25 6 1 2). The *Dīrgha Sattra* of the *Naimishīyas* (1 4) should have lasted for twelve years but it seems that there was some interruption and they brought to an end their sacrifice after nine years only, wishing that some descendants of theirs should conclude the final session of twelve years. Thus desiring to complete the full course of twelve years, the Brahmanas in *Naimiśa* were holding subsequently their session (Tāndya, 25 6 5, *Tadetaḍ saṁvatsanto Brāhmaṇāḥ sattram āsate*). It appears that the word *Dīrgha sattrānte*, i.e. at the end of the *Dīrgha Sattra*, has reference to some such incident and the resumption of the session under the leadership of some Sūta or Purānic Reciter.

THREE QUESTIONS— The Purana opens with three major questions, viz (1) how the Creator created these worlds with their animate and inanimate creatures, (2) why Lord Vishnu assumed the form of Fish, and (3) why Śiva became Bhairava, i.e. assumed a terrific form and became Kapalin, with the symbol of a *kapala* or human skull on his body (1 7 8). These three form the basic strands round which the fabric of the Purana is woven, but a large number of other topics have been introduced in the body of the text as we find it today.

The first question clearly relates to the traditional subject of Cosmogony as propounded in the Vedas and elaborated in the Puranas. The later texts have fully utilised the Vedic evidence and given it a new formulation reinforced by their original interpretation. This was a subject very dear to the heart of the Puranic writers and they have taken infinite pains in its exposition by creating a new terminology as the vehicle of the ancient lore with which we will deal in the course of our study.

THE FISH INCARNATION

ITS STORY— The story goes that a certain king named Manu leaving his kingdom went out to the Malaya country to perform penances and there obtained a boon from Brahma that he should be able to protect all the creatures at the time of dissolution. The boon was granted and then the king one day at the time of offering oblation to the Pitris noticed a small fish in the palm of his hand. He put it in the water pot which the fish fully occupied by waxing during the course of the day. Then the king threw it in a jar and the same thing happened again. The fish was then thrown into a well, and when it could not be contained there then into a pond after which into a river, and finally the fish was consigned to the ocean. When the piscine form filled the whole ocean by its giant size the king became perplexed and asked him as to his real identity, saying, "Are you the lord of the Asuras or God Narāyana himself? How can any one else behave like this? O, I have known the truth, you are certainly Lord Vishnu, the cosmic deity in the form of the Fish." The Fish replied, "Verily, O king, you have known the truth. Soon the earth will be submerged under water. Look here at this boat which all the hosts of Devas have improvised for the protection of living beings, place them on the ship and when the same is rocked convulsively by the furious winds of dissolution, then fasten it to my horn or cranial protuberance. When the storm is over you will have saved the creatures and then be crowned as Prajāpati of the world."

the beginning as the primeval mother principle. They desired as to how we may procreate and so they toiled and performed austerities. When they were thus heated, a Golden Egg was produced. By its birth the Samvastara was produced, then the Golden Egg floated in the water for the term of a Samvastara (SB 11.1.6.1, आपो ह वाऽद्भ्यस्तपोऽज्यन्त, ता अकामयन्त यद्यनु प्रजाये-यहोति ता अत्राम्यस्तास्तपोऽज्यन्त, तासु तपस्तप्यमानासु हिरण्यमाण्डं सवभूवाजातो ह तर्हि सवत्सरा आस तदिदं हिरण्यमयमाण्डं यावत्सवत्सरस्यवेला तावत्पर्यन्ततः)।

FIRST PRINCIPLE, SOMA— The implication of the Waters in relation to the Egg should also be clearly grasped. It is the enveloping source of energy that are represented here as Waters. In the mother's womb the amnion or innermost membrane enclosing the foetus before birth is filled with a fluid which provides sustenance to the growing foetus. That is Soma according to the Indian conception representing the sap of life for the fertilised ovum or germinal cell. What happens in the womb of human mother is a phenomenon present in the womb of every other mother or in the universal principle of motherhood. The Rishis conceived that the same holds good on the level of cosmic creation where the cosmos is placed in the womb of an infinite ocean of energy or of the Soma principle known as Brahmanapati Soma or as Universal Rita. This universal Soma filters within the ordered Yajña of Sūrya or Dyāvā Prithivī and is constantly supplying energy to the system of the life principle developing or functioning within it. Soma is the principle of food and life is the principle of Agni. Soma and Agni exist together. Soma is the mother and Agni is its Babe. In the Egg the principle of Soma or the ocean of life fluid and of Agni or the nucleus of life-germ are combined, and out of their union is produced new life, in the form of the babe.

2 SECOND PRINCIPLE, AGNI— The second distinguishing feature of the Egg is the birth of Agni or the Life principle or Prāna, which is present in the yolk of the Egg as the nucleus that becomes effective in the form of the process of contraction and expansion which controls assimilation and

elimination and manifests as the live cell In Vedic terminology we may lay down the following equation —

Agni = Prāna = Hiranya = Śukra = Bija = Retas = Jyotiḥ Varuna is the lord of the Ocean of Soma or of Waters, and Indra takes charge of the Golden Germ which sprouts within the Egg

3 THIRD PRINCIPLE, GROWTH— The third principle present within the Egg together with Agni and Soma is that of Growth (*Mahima*) As a result of which Anu becomes Mahat, or Vāmana becomes Virat Its controller is Vishnu who by his three strides makes the small germ of life fructify into the full fledged Person (*Virat Puruṣa*) So the Brahmana writers tell us that what in the beginning was only a Dwarf (*Vamana*) transformed itself into a Giant (*Viraj*)—

वामनो ह विष्णुरास (ŚB 1 2 5 5)

स हि वैष्णवो यद् वामन (ŚB 5 2 5 4)

The striding of Vishnu which is later on woven into the significant legend of the Trivikrama Incarnation is the motive force or the dynamic principle of movement that is demonstrated as growth in every living organic centre

THREE PRINCIPLES OF LIFE—There are three features of LIFE, viz (1) Assimilation and Elimination, (2) Growth and (3) Procreation All these three are referred to in the first mantra of the Asyavamiya Sukta (RV 1 164 1) as the Three Brothers of Agni They in fact symbolise the Trayī vidya or the basic Triad on which the foundation of the cosmos and of the Life principle within it has been laid by the world building forces designed by the Creator or the Universal Mother Nature These are simplified as Mother Father and the Child born from their union The mother is Soma, the father is Agni and the child growing from the womb of the mother is the symbol of the principle of growth or Mahimā of both the parents Varuna is the ruler of Soma or the Watery principle, Indra is the ruler of the Fiery principle Agni or *Deraushnya* or *Ajraja Tapas*, and Vishnu is of Mahimā—these are the three great deities who

AEON OF DISSOLUTION— Manu further asked as to how such a state of things would take place and was told that for hundreds of years there would be a severe famine and the solar orb would emit such intense heat as would reduce every thing on earth to ashes. The sea would emit the fury of its submarine fire and the nether world would throw up poisonous fumes from the thousand mouths of the cosmic serpent so that the three worlds, the sky, the gods and the stars would all be consumed. Then would appear the clouds which are produced at the end of time. They are of seven kinds, viz. Samvarta, Bhīmanāda, Drona, Chanda, Balāhaka, Vidyut patāka and Śona. There would be condensation in all space and even the oceans transcend their limits creating a condition of watery flood technically named as Ekārnava —

एतदेकाणं सर्वं करिष्यन्ति जगत् त्रयम् ।

(2 10)

BOAT, ROPE AND ANCHOR— The king was also told that the boat which would come to him was the Ship of the Vedas (*Veda nāvam*), that he should stock there all the seeds of living creatures (*Sattva bijani*), that he should pilot the boat by a rope to be supplied by the divine Fish and tie it to its horn to be protected by the glory of the Divine Creator. Things happened as was predicted and all the assurances given were fulfilled. The rope was the Cosmic Serpent and the Fish to whose horn the boat was anchored in the midst of the watery flood was the Divine Creator himself.

SYMBOLISM OF THE FISH— There are several symbolical terms which need to be explained. The first question is about the real nature of Matsya or the Fish. The Fish is the symbol of the Egg. The cosmos is the Egg of Brahman (*Brahmānda*). Here Brahmā himself is the fish and therefore the Brahmānda is the same as Matsyānda. Somewhere in the Golden Egg produced by Brahmā is a speck of the life principle which recreates and perpetuates consciousness, or life, or vitality from one æon to another and the same process continues through successive ages of the universe during immeasurable units of time.

The Vedic doctrine of Hiranyagarbha is here completely repeated in the story of the Fish incarnation or Matsyavatara. The Fish is an appropriate symbol of the principle of the egg, it is borne out by the scientific knowledge of the present day. The class Pisces is the largest of all the vertebrate classes including some 20,000 species. Within it is found a greater diversity of structure than any other class of vertebrates. Fishes live under a great variety of conditions, at the surface of sea, in mid water, at the bottom, or buried in the sand or mud. Their greatest quality is found in their capacity to produce eggs. Most of the important northern food fishes produce a great number of eggs that float in the sea, and in some species a single fish sheds millions of eggs annually (*Encyclopædia Britannica* 14th edition, Vol IX, p 309). Moreover there is resemblance between the developing child in the womb called the foetus which is suspended by the umbilical cord and floats freely in the amniotic fluid and the fish in water. The embryo assumes at a certain stage a cylindrical form, one end of the hollow tube thus formed is enlarged to form the head and neck, the other, the tail and, it comes curved forward and tapers to a point. Not only the tail but also the circulation from the heart and blood vessels at first resembles that of fish. It should not be presumed that these microscopic details had been observed by ancient writers, but there is no doubt that within their comprehension was rooted the belief that the fish is the most dominant symbol of an oviparous (*Andya*) vertebrate producing the life-germ. Although human beings have developed to a placental stage (*Jarayuja*) still both belong to a common ancestry extending over geological times.

THREE CHARACTERISTICS OF THE EGG— There are three distinguishing features of the Egg —

1 It floats in water. Water here symbolises the principle of motherhood, the basic sap of creation or *humidus radical*. This is described as the ocean of Soma in the Vedas (*Āpah, Salilam, Samudrah* etc). It is clearly stated in the ŚB giving an account of Vedic cosmogony that the waters existed in

combine in the manifestation of life both in subtle and gross forms

FISH STORY EXPLAINED— The simple story of the Fish contains in relief these three elements or features in the constitution of the Golden Egg as follows —

(i) There was water in the pot or *Kimundalu* of the king, then successively in the basin or big jar, or pool, or river and finally the ocean. This is the watery substratum or the symbol of the mother principle

(ii) The king sees the fish in this water, that is he has a vision of the Egg in the womb of the mother principle. The Egg as explained above is the symbol of life or the Golden Germ

(iii) The king has a vision of the fish or the Egg and he also sees how the latter begins to grow. This expansion is the nature of life. It grows on the plane of Matter from the small fertilised ovum to the fully developed body. Both are constituted of the three basic principles of Mind (*Manas*) Life (*Prāna*) and Matter or the five gross elements (*Pañcābhūtā*) which in the Vedas are symbolised as *Vik*. So there is this three fold expansion which creates the fully developed body and this is what is indicated by the growth of the Fish

OTHER RELATED SYMBOLS— Other questions now may be asked as follows —

- 1 What was the flood (*ekarata*) which Manu witnessed?
- 2 Who was Manu?
- 3 What is the boat which floated above the waters of dissolution and which protects life for the succeeding æon?
- 4 What is Matsya in this whole scheme of things?

An answer to these questions is rooted in the ancient metaphysical tradition as propounded in the Vedas and Brahmanas and ultimately reformulated in the Purānas. In one word we might say that the basic conception of Vedic *Sṛishta*

Vidyā is the form of Hiranyagarbha taking birth from the Waters (*Āpah*) that is presented in the story of the Matsya Incarnation

EKĀRNAVA FLOOD— The word *Ekārnava* used in the *Purānas* has a special meaning. Each created object in time and space represents a fragmentation of the original Ocean of infinite Waters which were the source of cosmic creation. The *Harivamśa* names it as *Mitharnava*, *Ekārnava*, *Agadha Stādhā Salilā* (3 10 34), or only *Salilā* (HV 3 10 1). The *Bhāgavata* calls it *Yujantītoya* (3 8 23). The primeval watery flood or the infinite ocean is significantly conceived in the *Harivamśa* as enveloped or wrapped in a nebulous frost (*Nihāra*)

यथा चैकाण्वजले नीहारेण वृत्तान्तरे ।

अव्यक्तभीषणे लोके सर्वभूतविवर्जिते ॥ (HV P 3 10 31)

In its unmanifest form when all sentient beings are non-existent, and every thing is covered by darkness that is withdrawn into its unmanifest source, the single ocean looks formidable. All the divided units of creation are disrupted and drawn together into a single watery mass —

भूत्वा नारायणो योगो सप्तमूर्तिविभाजितम् । गमस्तिभिः प्रदीप्ताभिः सशोषयति सागरान् ॥
पीत्वाऽर्णवाद्य सर्वान् सनदी कूपाद्य सर्वंश । पर्वताना च सन्नित् सर्वं पीत्वा च रश्मिभिः ॥
भित्त्वा सहस्रशरच्चैव मही पीत्वा रसान्तरम् । रसानलजलं वृत्स्नं पिबते रसमुत्तमम् ॥
अप्सु सृजन् कनेदमयद् ददाति प्राणिनां ध्रुवम् ॥ (HV P 3 9 1-4)

Nilakantha in his commentary explains *Āpu* as *Āraṇya Brahman*, that is, the transcendent Brahman as the ultimate source of the created world. As a matter of fact *Āpah* is equivalent to the infinite unmanifest cause which is the primal source of all the possibilities of existence. This flood of life breaks up its individualisation when dissolution takes place but the same becomes differentiated when creation starts and these individual created objects or worlds are symbolised as *hamandala*, *kūpa*, *Nadī*, *Samudra* etc. The *Vishnu Purana* explains further that the *Ekārnava* doctrine was very ancient and those who were well versed in the *Vedas* namely the *Brahmavādins*, had elaborated

this point of view to explain the process of creation and dissolution
(वेदवादविदो विद्वन् नियता ब्रह्मवादिनः, पठन्ति चैतमेवार्थम् Vishnu P 1 2 22)

MEANING OF शेषशायी विष्णु— The waters in this Ekarnava Ocean are still in the state of *Pralaya* and become active or agitated in the stage of creation. The quiescent condition is *Stiti* wherein the infinite principle or activity is represented as the cosmic coiled serpent Ananta Śeṣa the Infinite Remainder, or Substratum on whose couch (*Bhoga sayya*) God Vishnu takes his rest. It should be clearly understood that the Creator is conceived in this formula in a two fold aspect as Vishnu and as Śeṣa. He who is comprehended in his creation by the law तत्सृष्ट्वा तदेवानुप्राविशत्—He entered what He created—is significantly called Vishnu from the root *Vi* to enter. That portion of him which transcends and remains beyond (*Parā Brahman*) is called Śeṣa or Remainder in the language of the Purānas. Śeṣa and Vishnu are a pair juxtaposed and inseparable for all times the former supporting the latter. This is the meaning of Śeṣa sayi Vishnu as the Purānas describe in many places —

एकाणवे तु त्रैलोक्ये ब्रह्मा नारायणात्मक । भोगिशय्यागत शेते त्रैलोक्यमासवृहित ॥

(Vishnu 1 3 24)

सर्वहुत् यज्ञ—In the R̥gveda this phenomenon of the Archetypal (*Pratīma chellad*) vitalising the succeeding modalities of creation (*Avatan*) is very clearly stated (प्रथमच्छद्वरां आविवेश RV X 81 1). When Visvakarma Prajapati measured out his plans for creating these worlds (य इमा विधा भुवनानि जुह्वद्), his basic approach was to make a total offering of himself called *Sarmahut Yajña* and in so doing created the worlds by depositing completely his own self into the cosmos. The cosmos is a Yajña and the measure of Yajña is equal to the measure of the transcendent Purusha Prajapati himself who is infinite (*Ananta*) or Thousand headed (*Salasraśira*) Narayana Purusha. It is with this idea that the Vishnu Purana identifies Narayana and Brahma because Brahma is the dynamic force emanating from the Naval (*Nabhi*) the immortal centre of the creative force of Narāyana. These are different formulas giving symbolical picture of the meta

physical truth that belongs to the level of the primeval cosmogonic formulations

THE MANU PRINCIPLE—The second question is about the nature and meaning of Manu. He alone survived the Flood of dissolution. According to a definition given in the *Manu Smṛiti* Manu symbolises Eternal Brahman himself (*Śāśvata Brahma*), the principle of Life (*Prāṇa*) which is the same as Indra from the root *indh* to burn or shine (see *Śatapatha* for this etymology 6.1.1.1) and also Agni —

एतमेके वदत्यग्निं मनुमन्ये प्रजापतिम् । इन्द्रमेके परे प्राणमपरे ब्रह्म शश्वतम् ॥

(*Manu Smṛiti*, 1.2)

This Manu is the symbol of Universal consciousness, Prana, Chetana, Samjñā, which exists both in the transcendent and also in the differentiated units of creation, or in each individual centre which is but a ray from its source the Universal Sun. Manu is the Mind of the Creator, the principle of Ego, equal to Aham. It is from this point of view that Rishi Vama deva identified his ego (*Aham*) with Manu and Sūrya (अहं मनुमवसूयंश्च, RV IV 26.1). Manu and Surya are identical as Father and Son. Sūrya according to the *Brahmodya* in the *Yajurveda* (23.48) is the same as Brahman (*ब्रह्म सूर्यसमं ज्योतिः*),—doctrine borrowed in the *Manusmṛiti* equating Manu with Śāśvata Brahman as pointed out above.

TWOFOLD MANU—The mind of the creator is an ocean of which the measure of depth is too profound to be known or comprehended by any one. The thought of the Maker, or the Mind of Prajapati has become this cosmos. What he planned in his mind, he executed in his creation. There is a complete identity between the creator and the cosmos. This was the Vedic doctrine of Yajñā on two levels viz Yajna on the plane of the transcendent and Yajna being performed in accordance with its higher model on the plane of the immanent reality. Thus Manu also has a two fold aspect. He is Prajāpati, above time and space, and he is also the presiding ruler of each Manvantara period of which the significance we shall explain later in

discussing the Manvantara vidyā of the Purānas. Each Manu is the sovereign ruler of his dynastic time and it is his charge that the primeval ordinances be fully and perfectly fulfilled in his period. As a matter of fact according to the Hindu political theory each king is a representative of Manu entrusted with the throne of royalty for the protection of the people in accordance with the laws and ordinance framed by Manu and as exemplified by the Sun god Sūrya in each system of the worlds¹

Manu then according to the legend of the Flood had this obligation on him of protecting all the seeds of creation (*Sattva-bija*)

In this story Manu is identified with a certain king who is destined to reincarnate as Manu of the succeeding period. He is associated with the southern country performing penances on Mountain Malaya (मलयस्यैकदेशे, M 1 12). In the Bhāgavata he is said to be performing penance on the banks of the River Kṛitamāla (Bhāg 8 24 12), modern Vaigai on which Madurai is situated and which has its source in the Malaya hills.

SYMBOLISM OF BOAT— The third question is about the symbolism of the Boat in which Manu protected himself and the seeds of creation, and which floated on the surface of the Flood and was fastened to the horn of the Fish. The best answer to this question is furnished by the Matsya Purana itself which states that the Ship floating in the Ekārnava Ocean is the Veda.

एतदेवाणंवं सर्वं करिष्यति जगत्त्रयम् ।

वेद-नावमिमं गृह्य सत्त्वबीजानि सर्वश ॥ (M 2 10)

The Ekārnava Glacial Flood is said to have occurred at the end of the sixth Manvantara period of Chākshusha Manu, that is before the commencement of the seventh Manvantara period of Vaisvasvata Manu to whom the Divine Fish gave the assurance

एवमेवाणंवे जाते चाशुपातर संशये ।

वेदान् प्रवर्तयिष्यामि त्वा सर्गादी महोपदे ॥ (2 11 15)

1 We remember in this connection the words of Kalidasa

रेसामात्रमनि शुष्णादामनोर्वत्मनः परम् ।

न श्यतीषु प्रजास्तस्य त्रियतुः नेमिवृत्तयः ॥ रघुवंश १।१७

It may seem a little confusing that it is *Vaivasvata* Manu to whom the Divine Fish confided this secret of the coming *Jala Pralaya* and then stating that in the period which will follow the Flood the new order of worlds will be recreated beginning afresh with the Vedas. The answer to this is that the line of Manus from period to period is continuous and also the names differ substantially, but the essence of Manuhood remains the same, i.e., in the scheme of creation or divine dispensation the Manu principle is basically one and the same becoming differentiated as the thirty Manus, fourteen for the day and fourteen for the night, and one each for the two twilights.

The boat floating on the waters which cannot be submerged is the Veda (*Veda navam* M 2 10). It is one of the happiest symbols created in the Purāṇa. Perhaps the original suggestion comes from the Rigveda itself where Varuna is said to be knowing the Birds of the air and the Ships of the ocean.

वेद यो वीना पदमन्तरिक्षेण पतताम् । वेद नावः समुद्रिय ॥

RV I 12 7.

However the symbolism of the Vedas being the boat on which the cosmos floats is of deep esoteric meaning. Veda is knowledge or *Jñāna* identified with the Creator himself who performs a *Jñānamayiḥ Tapas* that is a session of concentrated contemplation to create the worlds. Creation is the fruit of the *Samādhi* of the Creator. The Vedas symbolise the mind or the thought of the Creator. It is immortal knowledge which does not succumb to vagaries of time and space. This is *Apaurusheyā Veda*. The other one is the Veda as the uttered word in the mantras (*Mantratmakā Veda*, *Brahmarāsi*, *Satdārāsi*), i.e. the mortal words which appear and vanish (*Mṛtyā Vāk*). The Vedas on the higher plane in their immortal course represent the *Amṛtā Vā* which is thousand syllabled, that is as infinite as the Creator himself and which exists in the undifferentiated source of the highest Empyrean (सहस्राक्षरा परमे व्योमन्, RV I 164 41).

VEDA AS RISHI—The Veda is the same as *Rishi* and *Chhandas*. Wherever there is *Rishi* there is Veda and vice versa.

So in the beginning Veda was created viz the Prāṇic principle called *Rishi* was created, as is stated in the Śatapatha Brahmana
 असद् वा इदमग्र आसीत् । तदाहु किं तदसदासीदिति । ऋषयो वाव ते अग्रे असदिति ।
 तदाहु के ते ऋषय इति । प्राणा वा ऋषय । ते यत् पुरा अस्मात्सर्वस्माद् इदमिच्छतः
 श्रमेण तपसा अरिषस्तस्माद् ऋषय (SB 6 1 1, 1)

The Prāṇic energies preceding the material creation are typified as the Rishis. Three principles emanate from them viz Mind (*Idam icchantaḥ*) 'thinking of this creation', Life (*Prana*) which is the same as *Tapas*, and Matter (*Srama*, toil). All these three became energised or agitated for the sake of creation, releasing dynamic forces which stirred the sky and the deep ocean and all that existed in a latent form as a result of which the cosmic seed (*Bhuvanasya retāḥ*) sprouted and fructified as the cosmic tree of existence called the Thousand branched (सहस्रवल्गु) Vanaspati in the Vedas, or Aśvattha in the Upanishads.

BRAHMĀ AS COSMIC SVASTIKA— Knowledge or Veda is associated in the Puranas with Brahma who enunciates the Vedic knowledge in a four fold pattern or evolves the cosmos as a Svastika with four angles of 90° each (चतुर्भिः साकं नवति च नामभिः, RV I 155 6). Who is this Brahma? He is Narayana himself (ब्रह्मा नारायणात्मक, Vishnu P 1 3 24, also भावयन् ब्रह्मरूपेण विद्वद्भिः परिपठ्यते). Brahmā is Para Brahma himself, the Primeval Creative Force (परस्य ब्रह्मणो रूपं पुरुष प्रथमो द्विजा), who is both manifest and unmanifest (व्यक्ताव्यक्त) and who is the great dynamic principle of Time (तया पुरुषरूपेण कालरूपेण च स्थितम्). Such a Being is both Vishnu and Brahmā. He is enjoying the pastime of creation like an Eternal Babe (क्रोडतो बालवस्येव चेष्टा तस्य निशामय, Kirtel, *Purāṇa Pancha Lakshana*, p 6). The material manifestation (*Blautika Sṛishti*) is preceded by creation on the plane of thought (*Manasi sṛishti*). The cosmos was an idea, symbolised here as Veda, which continues to exist through all the disrupting changes of dissolution. They only touch or submerge the material creation because it is mortal but do not in any manner touch the immortal source that is the idea of the Creator as his *Jñānamayaḥ Tīpa*, which is the Veda.

MIND OR MEMORY OF BRAHMĀ—We have already alluded to Manu representing the principle of Mind a thesis explicitly stated in the Bhāgavata Purāna —

मनुर्मनीषा मनुजो निवासः (Bh 2 1 36)

Thus the first Manu known by the name of Svayambhū represents the Mind or Intellect of the Creator and Man the offspring of Manu is the abode wherein this principle of intellection has become manifest. It may be recognised that man is mind and the Universal Mind is symbolised as Veda or Knowledge. Where do the Vedas exist at the time of dissolution? The answer is that they exist in an unmanifested form as the mind of Brahmā. The Bhagavata refers to this phenomenon by stating that at the beginning of the new creation Prajāpati Brahmā, the Self-existent Svayambhū, regains the consciousness or memory of the knowledge of the Vedas and accordingly creates the world.

एव पुराधारणयात्मयोनिर्नष्टा स्मृतिं प्रत्यवरुध्य तुष्टात् ।

तथा ससर्जदममोघदृष्टिर्यथाप्ययात्प्राग् व्यवसायबुद्धिः ॥

(भागवत २।२।१)

Brahma's memory, mind or intellect is symbolised as Veda which becomes the boat to bear the cosmic cargo in a new creation (वेदान् प्रवर्तयिष्यामि त्वत्सर्गदौ महोयते, 2 15)

MEANING OF FISH — We should also consider the meaning of the Fish or Matsya. As already pointed out Matsya represents the emergence of life from out of the Waters. It is the principle of the Universal Egg called Andā or Virāj. The creation of the Golden Egg is a doctrine very dear to Purāna writers, it substantially represents the Hiranyagarbha vidyā. The Matsya Purāna explains in a nutshell the doctrine of the birth of the cosmos in the form of a Golden Egg, the equivalent of Prajapati himself —

जगदण्डमिदं पूर्वंमासीद् दिव्यं हिरण्यमयम् ।

प्रजापतेरियं मूर्तिरितीयं वेदिकीश्रुतिः ॥ (M 248 1)

This Egg is named Brahmānda, Jagadanda, Mārtanda, Virāj anda, etc. This means that the cosmos is the Egg which

is Divine and Golden The Egg was concealed in the Waters or the Mother principle of the Universe and the Divine Being himself released the birth of this Egg after it had floated in the primeval ocean for a duration of a thousand years (मुमुचाएङ् महायोगो धृत वर्ष-सहस्रकम्, 247 43)

THREE STAGES IN THE LIFE OF THE EGG— There are three stages in the birth of the Egg The first is the self-existent Svayambhū or the Divine principle which exists in its own right and which functions as the Father of creation He is unmanifest, wrapped in darkness or the latent source beyond manifestation and beyond the comprehension of the senses, being at once both minute and big (*Anurjyāyan*) and eternal (*Śmātana*), but at the same time he has the potency to set in motion the cosmic creativity The writer of the Matsya Purāṇa is borrowing or repeating his material from the Manu Smṛiti (2 25 27)

The second stage is that of the Universal Mother principle called Viraj and this is referred to in the Rīgveda itself (Puruṣa sūkta) Both the Thousand headed Infinite Puruṣa as Father and Viraj as Mother enter into union out of which comes the birth of the Golden Egg (यस्माद् अण्डं विराड् जज्ञे, भाग० 2 6 21) This Egg being the son of Viraj may be called *Vairaja Andī* or more properly *Vairaja Manu* representing the Life-principle within the Egg This is the same as *Vairaja Puruṣa* of the Rīgveda (RV 1 90 5) This *Vairaja Manu* is the same as *Hiranyagarbha* or *Nārāyaṇa*

NARA NARA NĀRĀYAṆA—The etymological significance of the word *Narayana* may be clearly understood It represents the three stages in the birth of the cosmos In the beginning was the Puruṣa called *Nira* He created from within his ownself the mother principle or Waters called *Narī* Many of the Purāṇa writers have accepted this definition given in the Manu Smṛiti also —

आपो नारा इति प्रोक्ता मापो वै नरसूनुव ।
ता यदस्यायनं प्रोक्तं तस्मान्नारायणं स्मृतम् ॥

(Manu 1 10, Śānti parva, 328 35, Matsya 248 46)

So Narayana is the son of Nara and is the manifest form of the Divine creative principle Nara as this cosmos *Nara* is the father, *Nara* is the Mother, and *Narayana* is their child *Nārāyana* is the same as *Hiranyagarbha* or Golden Germ being the manifest principle of Prana which is born within the Egg

MEANING OF HIRANYA— Why is the Egg called *Hiranya* *maya* (Golden)? The answer is that in Vedic symbolism *Hiranya* or Gold symbolises the principle of *Tayasa* or Light shining forth from within the womb of Darkness *Hiranya* is the *Jyotiḥ* of Brahman which is visible to us as Prana, as *Āditya*, as *Indra*, as *Agni* etc

A very important fact about the *Anda* is stated in the *Bhāgavata* saying that the Egg was devoid of life until the Divine Principle quickened it with its potency and then the Egg became infused with life —

वर्णपूगसहस्रात्ते तदण्डमुदकेशयम् ।

वातकर्मस्वभावस्यो जीवोऽजीवमजीवयत् (Bh 2 5 34)

The cosmic egg lay within the womb of its watery cause in a lifeless condition for a thousand years At the end of this period the Divine Principle infused life into this Egg This life principle was the outcome of the Divine potency of *Kala Karma* and *Sat Iam*’

The Puranic writers are clear about the meanings of these terms It is stated in the *Bhagavata* that the cosmos is the visible form of the Creator (भगवत स्मूल-रूप Bh 2 2 1 23) Indeed one may go further and hold that it is the grossest of the gross and is the body of the Lord in which is seen this phenomenal universe in all its three aspects of the Past, Present and Future—

विशेषस्तस्य देहोऽयं स्यविष्ठस्यवीयसाम् । यत्र दृश्यते विश्व भूतं मन्य भगवत् सत् ॥

(Bh 2 1 24)

अण्डहोरो शरीरेऽस्मिन् सप्तावरणसमुत्ते । वैराज पुरुषो योऽसौ भगवान् धारणाशय ॥

(Bh 2 1 25)

CONSTITUTION OF THE EGG—The constitution of the Divine Egg may be understood as follows It comprises the three

Gunās (*Sattva*, *Rajas* and *Tamas*) These become manifest as the three powers of the Lord, viz *Jñāna*, *Kriyā*, and *Dravya* (Bh 2 5 18 19) The quality of *Tamas* becomes *Dravya*, of *Sattva* *Jñāna* and of *Rajas* *Kriyā* (activity). *Tamas* represents the aspect of *Kārya*, *Jñāna* of *Karana* and *Kriyā* of *Kartrita* (doer) These three exist in the Divine source and they become manifest in the Egg also. These three principles became further modified as *Kāla*, *Karma* and *Svabhāva* *Sattva* became *Kāla*, *Rajas* *Svabhāva* and *Tamas* *Karma*

By his intrinsic power the Creator accepted this differentiation Here *Kāla* or Time represents the potency which disturbs the equilibrium or the primeval stillness of the three Gunas (कालाद् गुणव्यतिकर. Bh 5 2 22) *Kāla* is the dynamic impeller which gives the urge for the creative process to begin The next is *Svabhāva* or the innate disposition of the whole cosmos and of each object in it which existed in a former *Kalpa* and then became latent and is revived afresh by which the process of individuation is brought into existence (परिणाम. स्वभावतः).

The third principle which becomes active within the Egg is called *Karma*, viz the Destiny which lies in primordial Matter or the principle which governs the unfoldment of the life process for each individual creature and creation

Karma is the tendency towards friction, inertia, individuation or intellection by which the Ego is produced The *Bhāgavata* names it as *Mahat tattva* which gives birth to *Ahankara* and the *Pañcha bhūtas* These make the seven shells of the Egg (*Saptāvarana*) (क्षित्यादिभिरेव कलावृत सप्तमिदंश गुणोत्तरैरण्डकोश Bh 6 16 37, also महदादि विशेषान्ता ह्यण्डमुत्पादयन्ति च, *Linga Purāna* 1 3 18) Here *Mahat* is the principle of *Buddhi* and *Mind* and *Pañcha* of the gross body but within each egg or body all these seven are necessarily present These seven may be taken to represent the various Vedic Heptads of which *Mind*, *Life* and *Matter* in its five elements are essential constituents They are also known as the *Sapta Rishis*, *Saptāṅgirāsas*, *Seven Sages* or *Sapta mahātmīnah* in the words of the *Linga Purāna* (1 70 51),

There is in the scheme of creation not one Egg but millions and billions of eggs (अण्डानां कोटिकोटिशतानि च, Linga Purāna 1 87 19, यत्र पतत्यणुकल्पः सहाण्डकोटिकोटिभिस्तदनन्तः, Bh 6 16 37),

सप्ताण्डावरणान्याहुस्तस्यात्मा कमलासनः ।

कोटिकोटियुतान्यस्य चंडानि कठिनानि तु ॥

What are the constituent elements inside the Viraj is a question which has been variously answered in the several Puranas. The substance is that whatever exist in the manifest forms of the body also existed in the source or the Egg. The Sankhya philosophers simplified the matter by introducing a scheme of classified enumeration of the entities or *Tattvas*, viz five Bhutas, five organs of action, five organs of knowledge, five *tanmatras* (subtle objects of sense pleasures) and Ahankara, Manas and Buddhi. The aggregate of the twenty three is called *Trayo vimśatika Gana*. The Bhagavata (3, 6, 4) states that this aggregation existed inside the egg and is visible in the person born from that Egg and named *Adhīpurusha* (Bh, 3, 6, 4), a term which also occurs in the Purusha Sukta (RV X 90 5). In some places as in the Linga Purana (2 19 26 27), the Pāśupata teachers raised the number of *Tattvas* from 23 to 24 (the doctrine named *Chatur vimśaka*), to 25 (*Pañcha vimśaka*), to 26 (*Shad vimśaka*) and to even 27 (*Sapta vimśaka*), (Linga 1 71 51), (counting 23 *Tattvas* of Vikriti, one Prakriti, one Jiva one Purusha and above all the transcendent *Paratpara*). All these reckoning of *Tattvas* were considered valid amongst different doctrinaires who rather took a liberal view in such metaphysical questions. The Matsya Purana itself mentions *Pañcha vimśaka* (3 27) and also *Shad vimśaka* (3 28). The clearest explanation is provided in the Santi parva Chap 306. Both the Matsya and Vāyu agree in the basic fact that the Samkhya philosophers according to the etymology of their names were indulging in these different disquisitions under Kapila and his followers (सांख्यं संह्यात्मकत्वाच्च कपिलादिभिश्च्यते, M 3 29).

EGG IS MATERIAL— The Vayu Purana gives several significant hints about the *Anda*. Firstly, it tells us that the *Anda*

constituted of Avyaktā Prakṛiti, Mahat tattva, Ahamkāra and the Bhūtas is entirely *Prakṛita* or Material (Vāyu 4 76) It remains a dead egg until it is activated by contact with Puruṣa when the Principle of Brahmā or Hiraṇyagarbha enters into it and by the process of fission splits the egg into two halves Two new definitions are given here, viz that the Golden Mount Meru is the Garbha (*Ulba*) that is the Babe or Prana, the life principle born as Hiraṇyagarbha This golden mountain is the centre of the universe including seven mountains and this is the rock on which the spark of fire called Prāna or Agni is first kindled This Meru as the central stable principle of creation finds its extended expression in the form of other mountains each of which represents some fixed principle or foundation of the cosmos

SAMUDRA— The second thing is that just as the egg has its sap or amnion, the enveloping liquid in which the nucleus is concealed, similarly the Great Ocean symbolises the liquid within the egg (*Girbhodiki*) (हिरण्यस्तु यो मेरुस्तस्योल्ब तन्महात्मन । गर्भोदकं समुद्रश्च Vāyu 4 80) The ocean certainly is the primeval and infinite ocean of Soma which is transformed as Seven Seas enveloping the earth or material manifestation as the sap within the egg or the mother's womb, where it supplies nutrition to the life nucleus or babe

SVAYAMBHŪ — In looking at this chapter of the Matsya, attention may be drawn to several technical terms and motifs The first is Svayambhū (M 2 26) He is unborn in the sense that no body creates him and he is self-existent as the first cause of all (नोत्पादितत्वात् पूर्वत्वात् स्वयम्भूरिति चोच्यते, as explained in the Vāyu 4 44) The transcendent and highest Brahman is Svayambhū and also Brahmā as the first cause of creation existing by his own intrinsic power (स एव स्वयमुद्बभौ 2 27) He creates the primeval Waters, and deposits his seed, meaning the cosmic seed (*bhuvansya rctih*, 2 28) for creating the world Thus the Golden Egg is produced As stated before it was a dead egg, therefore, the Creator Svayambhū himself enters the Egg This has reference to the doctrine of *Anu prāṇīti* as given in 2 30, (प्रविश्यात्तमं हातेजा स्वयमेवात्मसंभवः) By his own power he pervaded

the egg and became Vishnu (प्रभावादपि तदा व्याप्त्या विष्णुत्वमगमत्पुनः). This was already enunciated in the Rigveda in connection with the *Sarvahut* sacrifice of the eternal Creator, named *Prathamachchhad*, who himself entered in the succeeding links of the creative chain (प्रथमच्छद् अवरां आविवेश, RV X 81 1)

ĀDITYA— Now the quickened egg gave birth to the manifested life principle on the plane of matter in the form of Āditya or Sūrya. He is the great Mārtānda of the Rigveda (RV X 72 8 9, मृताण्डे जायते यस्मान्मार्ताण्डस्तेन सस्मृतः, M 2 36). It is said that the Divine Mother Aditi gave birth to eight sons including the seven immortal Devas called Ādityas and the eighth named *Mārtānda* मार्ताण्ड (or मार्तण्ड of classical literature). She took it to be a dead egg and cast it away as of no avail. She requested the Seven Immortals to create the world but they expressed their inability since they knew only of immortal life i.e. birth, and not of death. But the wheel of creation can rotate only when both life and death equally participate in the process, and so the universal mother or Infinite Nature approached Martānda or the Sun who creates both Day and Night as the symbols of life and Death (प्रजायै मृत्यवे त्वत्पुनर्मर्ताण्डमामरत्, RV X 72 9, अहस्तस्य तु या सृष्टिं प्रलयो रात्रिरुच्यते Vāyu 5 1, ग्रहरन्ते प्रलीयन्ते रात्र्यन्ते विश्वसंभवः ।)

SEMANTIC ETYMOLOGIES— One fact may be specially noted here that the Purāṇa writers invoke these meanings by devising semantic etymologies (आर्यो निरुक्तिः) for well known words like Vishnu, Āditya, Brahmā, etc (2 31), just as the ancients were doing in Brahman literature for a number of Vedic words. The exegetes of the Purāṇas like their predecessors were not interested in phonetic derivation (शब्दो निरुक्तिः). It was the meaning which mattered, e.g. Āditya is explained not as the son of Aditi which also was a valid derivation, but as the First born (आदित्यश्चादिभूतत्वात्, 2. 31, आदित्वाच्चादि देवोऽसौ, Vāyu 5 49). Indeed the Vāyu in this very context offers semantic etymologies for not only Āditya but for other words like Aja, Prajāpati, Mahādeva, Īśvara, Brahmā, Puruṣa, Svayambhū, Yajña, Kavi, Kramana,

Agni, Hiranyagarbha (Vāyu 5, 10-46) It seems that being close followers of the Brahmanas in the Tāyī tradition to which the Purānas also belong these new writers were quite well conversant with the older etymological approach. Agni is said to be so called since it was created in the beginning (अग्रजोऽग्निरिति स्मृत) Now the above words seemingly different from each other are from the symbolical point of view indicative of one and the same creative principle, viz Prana, Hiranyagarbha or Āditya created as the First born of the cosmic order (cf अहमस्मि प्रथमजा ऋतस्य Sama Veda V 19, TB 288) According to the Rigveda Agni itself is the first born of the order (अग्निर्न प्रथमजा ऋतस्य 157) the Bull Cow or the Father Mother principle of creation (पृथ्वं आयुनि वृषमथ धेनु RV 157) Agni as such is said to cook the boiled rice of creation (AV IV 371) The first born Svayambhū is Brahmā himself who is no other than Vedic Agni on earth or Āditya in heaven and hence the Purana writer gladly welcomes a number of these terms as soon as the opportunity offers and he has done the same in the context of the Hiranyagarbha vidyā

The creative self-existent principle or Brahma became Vishnu because he pervaded the cosmos (व्याप्त्या M 2 30) he became Sūrya as the first to be born and also called Brahma since he was reciting the Veda i.e. filled with the divine knowledge which he had regained as the memory (*Smṛiti*) The Bhagavata also refers to Brahma as *Trayi-mūya* or *Samāmnāya maya* (Bh 2 4 19)

DOCTRINE OF PRAVESA— The above explanation of Vishnu followed throughout the Purana literature was rooted in the Vedic doctrine of *Pravesa*. The principle is that the Creator makes a total sacrifice of his own Self called *Saralut yajña* (RV 190 6) by which he enters completely into his creation, the antecedent principle or the Archetypal produces the subsequent (प्रथमच्छब्द अवरो आविवेश, RV 181 1) This is the potency of the seed which completes its life cycle in the tree the flower, the fruit and again the seed all of them being permeated by its

creative possibilities. The seed is the Father and is being constantly reborn as the Son in endless generations. The Self becomes the Son (आत्मा वै जायते पुत्र) and it is by this miraculous reproduction that life is being perpetuated. The power which enters into each succeeding centre is the *Purāṇa Puruṣha* or the Grand Ancestor (*Pitāmaha*). Each new Babe or life centre is a link in the chain and always is what its Purana Purusha was. It is said that the Kumāra is in love with his ancestors (पुराणम् अनुवेनन्तम्, RV X 135 2). This principle of *Anupraveśa* i.e. the ancestor transmitting its whole potency to the successor is a biological law of the greatest value.

TWO HALVES OF THE LGG— The Golden Egg cannot create further unless it splits into two halves (*Sakala diśa*, M 2 32). This process of auto fission of the one creative principle into two is fundamental to Vedic and Purāṇic cosmology. It is expressed in several ways—e.g. Man and Woman, Husband and Wife, Father and Mother. The Vedic Rishis expressed this symbolism as *Dyāvā Prithivī*, the Universal Parents (द्यौः पिता पृथिवी माता). In a number of hymns of the Rīgveda, Heaven and Earth as cosmic progenitors are extolled in chosen epithets, a immortal undecaying and pregnant with all the possibilities of existence. The Matsya is referring to them as produced from the Golden Egg (दिव भूमिं समकरोत् तदण्डशकलद्वयम्, M 2 32). These are also referred to as the Upper and the Lower (*Urdhva*) and *Adhah*, M 248 2). This conception is elaborated as the *Parāvāra* doctrine in the Rīgveda, expressed as *Parardha* and *Avarardha* (RV I 164 17 19). *Dyāvā Prithivī* are also defined as *Kurma* (*Dyāvā p rithivyo hi Kūrmah*, ŚB 7 5 1 10). The Kūrma incarnation of Vishnu follows the Matsya, i.e. the Egg becomes effective only in the Kūrma form of the basic dichotomy of *Dyāvā Prithivī*, as pointed out above. *Matsya* and *Kurma* both are symbols of the life principle or Prana (प्राणो वै कूर्मं, प्राणो होमा सर्वं प्रजा करोति, ŚB 7 5 1 7).

MAHĀ DIŚAH — The creation of *Dyāvā Prithivī* from the Golden Egg is further elaborated as the creation of the four

quarters of space enclosing in their centre *Vyoma* (स चावरोतद् दिशः सर्वा मध्ये व्योम च शाश्वतम्, M 2 32) The idea is very clear, viz the concept of Space being both absolute and relative. The absolute space (शाश्वत व्योम) is beyond creation and beyond the categories of space and time. But the same becomes manifested as relative space in the form of the four regions (*Dishah*) which is but another form of the world *Svastika* of *Brahmā* and *Vishnu*. The imagery is that the *Mahākāśi* principle becomes *Mithākāśi*, *Ghatakāśi*, or differentiated and subject to various limitations. The bounded four regions have no intrinsic reality but described by the supposed movement of the Sun in the form of a *Svastika* (*Dik svastika*, also called *Dik chakra*). It should be noted that the union of the two principles is involved here, viz *Madhya Vyoma* and *Dishah*. The former is the centre and the latter the circumference, i.e. *Nāli* and *Mandalī*, or *Kendra* and *Pradhī* of a single *Chakra*. Each created object or organism has this essential character, it is its centre (*Hridayi*) which expands into the circumference through the diameter. The measure of *Vyoma* or centre with its diameter determines its expansive *Mandali*. In short, this three fold concept is the basis of the Vedic *Trayi Vidya*, i.e. the trinitic creation, as follows —

- | | | |
|---|-------------------------|----------------|
| 1 | Center—Yajurvedi, | <i>Gati</i> |
| 2 | Diameter—Rigveda, | <i>Murti</i> |
| 3 | Circumference—Samavedi, | <i>Mandalī</i> |

The *Gopatha* and the *Śatpathi Brāhmanas* clearly refer to this conjoint trinitarian principle behind all created objects —

For *Purāṇic* cosmology the doctrine of *Trayi Vidya* is its life breath. It is accepted and elaborated in the form of *Tri Deva*, viz *Brahmā*, *Vishnu* and *Śiva* who are but the three aspects of a single divine power —

MOUNTAINS AND CLOUDS — The imagery of the Egg is carried further by saying that the mountains like *Meru* and others form the placenta (*Jarayu*), and the clouds with lightning the chorion (*Ulla* outer membrane) of the foetus, or *Garola* within the egg. The mountain of Gold

Meru represents the principle of Agni, and the clouds condensed by it of Soma. The writer is here working on an elemental wide canvas of primeval ages. He is thinking of the primeval ocean (*Ekarnavi*) and takes the creation as the water condensed from that source. In the process of creation waters form a regular cycle in which the earth kissing clouds and the rising hill tops take their part. The same Water rises up as *Parjanya* and then comes back to the earth —

समानमेतददुकमुच्चैत्यव चाहमि ।

मूर्ध्नि पर्जन्या जिवन्ति दिव जिवत्यग्नय ॥ (RV I 164 51)

The rivers are compared to the flowing channels along which the sap within the egg distributes itself to the various life centres (अहनाद्यो नद्य, M 2 34)

PITARAḤ—In the Golden Egg were born the seven primeval ancestors called the *Pitris*. They are the seven Angiras sages or types of seven differentiated Pranic forces viz Mind Life and Five Elements of Matter. The Puranas refer to them as *Mahat Ahmkara* and the Five *Viseshas* or *Tinmatrās*. Without these Seven there can be no further development of the egg or the foetus. This is one of the essential bases of the Hiranyagarbha vidya which is the theme here and in several other Puranas.

MANUS — The number of Manus is fourteen 7 for the forenoon and 7 for the afternoon in the cosmic Day of Brahma. Manu as pointed out above is Mind and the same is symbolical of the seven emanations viz Manas Prana and the Pañcha-bhūtas. The seven Pitris and the seven Manus correspond to each other the Pitris conceived as emanations of Soma and Manus of Agni. Agni is both *ghorī* and *aghora* and therefore the seven Manus are turned into two sets those of the forenoon referring to creation and those of the afternoon to dissolution.

SAPTA SAMUDRA — The sap within the Egg originally existed in an undifferentiated form but later it assumed seven particular aspects for the evolution of the seven principles explained above (सप्तमी समुदाय तेषां चान्तर्गोद्भवा, नवण्येष्टुमुदायानां नानारत्नसमुद्भवा M 2 34)

The Seven Oceans form an integral part of Puranic cosmology. Their conception as watery masses of *Kshira*, *Ghṛita*, *Dadhi*, *Lavana*, *Ikshu*, *Surā*, and *Udaka* is not a factual geographical description but symbolical of the differentiation of a single original *Rasa* into seven *Rasas*, similar to the other numerous Heptads of Vedic mythology. All of them exist within the Golden Egg, i.e. the human body or the cell (*anda* or *kośa*) by which the different physico-chemical processes of the many secretions from the glands and other organs derive their particular functions and tensions.

RATNA SYMBOL— The oceans are said to be possessed of many jewels (नानारत्नसमन्विताः, M 2 34). We read of seven jewels in the Rig Veda but their number has been variable, the final reckoning makes it fourteen as produced from the churning of the ocean (*Samudra Manthana*) by the Devas and Asuras. These were the *Auspicious Symbols* (*Minjati Chinha*) which are widely mentioned in literature and also depicted in art. The *Kāmadhenu* (Wish fulfilling Cow or Vak), *Uchchaiṣṭavas* (Horse, creature of high fame, Sūrya himself), *Airavati* (White Elephant of Heaven, the principle of Ego or Intelligence), *Rambha* (the eternal Woman archetypal of beauty), *Mini* (also called *Bhadra Mini*, Auspicious Jewel, Will), *Sri Lakshmi* (Goddess of Abundance and Beauty), *Kalpavṛksha* (Wish fulfilling Tree, Mind), *Pañcalīngi Saṅkha* (the great principle of Ākāśa with the four other elements known as Pañcha jana in Rig Veda), *Chandrama* (Moon as the higher principle of Soma or Mind), *Vīṇa* (Wine the principle of fermentation or life sap from which Soma is extracted), *Viśva* (poison, symbol of death), and *Dhātvantri* (Physician or the Wise Man, same as *Pṛiṇayakṛatna*) and finally *Amṛta* (the principle of Immortality which symbolises the heavenly world of Devas and Prajāpati or Brahman himself). There is nothing higher than *Amṛta* in creation and this was the main incentive behind the idea of *Samudra Manthana*.

MĀRTANDA— It literally means 'son of the lifeless egg'. In Rig Veda it is written as *Mārtanda* (RV 1 72 78). There are two entities namely *Purusha* and *Prakṛiti*. *Purusha* is life

(*Prāṇa Cīetanā*) and Prakṛiti is lifeless matter. In creation Life or consciousness has become manifested in matter. This phenomenon was clearly grasped and explained in Vedic and Puranic cosmogony as *Hiranyagarbha Vidyā*. It should be clearly understood that the Egg (*Viraj*) represents Prakṛiti or Matter. It is a dead egg for there is no life or consciousness in Prakṛiti in all its modalities or levels of creation. The region of Prakṛiti is called *Prakṛita sarga* in the Puranas. The material lifeless egg awaits to be quickened by the principle of Life or Consciousness symbolised as Puruṣa. Metaphorically Puruṣa himself enters into the egg by means of its seed and the mother's ovum becomes fertilised. This fecundating principle is called *Hiranya* (Gold) which is the Vedic symbol of Prāṇa or Life. This is spoken of as *Hiranyandī* the Golden Egg or *Hiranyagarbha* the Golden Germ. It is produced in the womb of the dead egg and therefore gets a new metronymic epithet as *Martandī* (मार्तण्डि) in the Rīgveda and *Martandī* (मार्तण्ड) in the Puranas and classical Sanskrit literature (मृतेण्डे जायते यस्मात् मार्तण्डस्तेन सस्मृत ॥ M 2 36). This *Martanda* is the same as Surya, the supreme principle of consciousness in the cosmos. One should not commit the error of taking Sūrya as the physical Sun but justly understand it as the Supernal Sun who is the same as Brahman, the transcendent source of life and the highest reality (ब्रह्म सूर्यसम ज्योति, Yajur 23 48).

That which is termed as Surya is the same as Indra or Agni or Tejas or Tapas and many other appellations have been applied to him in the Vedic and Puranic literature. If one understands the principle clearly there would be no confusion in the bewildering variety of names. The same is called *Vairaja Manu* or *Vaivasvata Manu* as the arch-ancestor of the human race or as the source from which life has descended in the long chain of a thousand or countless generations.

RAJAS— The creation of the Golden Egg or *Martanda* is clearly stated in the Matsya to be the effect of *Rajas* (रजोगुणमय यत् तद् रूपं तस्य महारमन् M 2 36). The doctrine of *Rajas* (*Rajovada*) forms the backbone of the philosophy of creation in

the Rīgveda *Rajas* is the same as movement, activity, agitation, pulsation, rhythmic motion, the motive force of creativity. It is identified with *Prāna* explained as contraction and expansion (प्राणो वै समञ्चन-प्रसारणम्, शतपथ).

It is the result of *Rajas* that the equilibrium of the three Gunas or qualities of Prakṛiti is disturbed, and in accordance with a predetermined scheme creation starts its chain action. In fact the credit of the dynamic cosmos is given not to *Sattva* but to *Rajas* which brings into existence from the unmanifest source the principle of *Mahat* or the Universal which is the womb of all manifest creation —

येन सृष्टं जगत्सर्वं सदेवासुरमानुषम् ।

तमवेहि रजोरूपं महत् सत्त्वमुदाहृतम् ॥ (M 2 37)

FOUR FACED BRAHMĀ— The symbolism of four faced Brahmā has been hinted at above. The grand ancestor or the archetypal Deity of creation became four faced to evolve a four fold pattern of the cosmos (चतुर्मुखं स भगवानभवत्सर्वोऽपि तामह, M 2 36, also Bhāgavata 3 8 16). This quadruplication is the same as *Svastika*, which underlies each and every manifest form. There can be no evolution of life except in accordance with this four fold pattern. Brahmā is identified in Puranic terminology with Vishnu of four arms (ब्रह्मा नारायणात्मक, Vishnu P 1 3 24). Different stories about the four faces of Brahma occurring in the Puranas should not confuse any one. They merely employ a language of symbolism in various ways, for example, the four faces are aligned to the four directions, and the desire of the Creator to have a view of his created Female Power or Primeval Beauty in each direction led to the four faces or all sided vision (विश्वतश्चक्षुः). This is made a part of the legend of Sarasvatī, 'Lady of the Lake', streaming from the lake of Brahmā (*Brahmī sara*) in four directions.

SARASVATĪ— The Matsya Purana in giving the legend of Sarasvatī is most helpful from the symbolical point of view. It explicitly states that the Golden Egg was split into two halves male and female. The Female Half (*Strī rājan arlham*)

is called by several names as *Śatar (pā, Savitrī, Sarasvatī, Gāyatrī* and *Brahmāni* :—

शतरूपा च सा ख्याता सावित्री च निगद्यते ।

सरस्वत्यय गायत्री ब्रह्मणी च परन्तप ॥ (M 3 31-32)

Each one of these has become the focus of amplified details both in the form of legends and metaphysical statements to be studied separately.

DAUGHTER MOTIF— Because the female was produced out of the body of the Creator himself he assigns to her the role of a daughter and He himself as the male principle transmits to her the fecundating seed. The symbolism of the daughter, mother, son or father has not the slightest significance of an incest but it is explaining in terms of human relationships the phenomena occurring in the abstract metaphysical context which alone is real. In Vedic symbolism sky is the father and earth is the mother (द्यौः पिता पृथिवी माता) and they are conceived as universal parents, the archetypes of biological procreation. The same Earth is also spoken of symbolically as the daughter and the Sky god as the father, who is the same as *Sūrya*, and in that background the statement that the father begot on the daughter is to be understood (अत्रा पिता दुहितुर्गर्भमाधात् RV.1 164 33). In the *Rigveda* a similar imagery is extended to the union of the Mother and the Son, the former is symbolised as *Aditi* and the latter as *Dakṣiṇ* (RV X 72 4, परिनेर्देशो अजायत दक्षादितिः परि)

RAJAS— In the *Rigveda* there are two kinds of *Rajas* principles viz *Sukṭi* and *Kṛishna*, because *Rajas* is rhythmic activity and rhythm requires two-fold tension. The movement of *Rajas* is compared to that of a wheel (विवर्तते रजसो वेद्यानि, RV VI. 9. 1, विवर्तते अह्नी चक्रिव, RV. I 185 1)

What is called *Rajas* is the same as *Tapas*. By the power of *Brahmā's Tapas* the Vedas were created (M 3 2). This is the language of mythology. In fact it means that the mind of the Creator became immersed in contemplation and the active knowledge which entered his mind is Veda. The Vedas are essentially the combined principle of *Agni* and *Soma*; *Rik*, *Yaju*

and Sāma are manifestations of Agni, the Fiery principle which is nothing but activity or movement and is three fold as centripetal and centrifugal forces and balance of the two. It is usual to speak of the Vedas as *Trayi* which corresponds to the three Fires of the ritual, the three Devas of cult worship, three Lokas of spatial creation and other similar triadic patterns. The fourth Veda Atharva is related to Soma or the watery principle as stated in the beginning of the *Gopātha Brahmana*. There it is said that Prajapati toiled with his body, as a result of which heat or fervour was generated in his Pranic body, as a result of which his mind became awakened. This combined process of the work of *Manas Prana, Vāk* produced the Waters or perspiration (*Sveda*) on the forehead of the Creator, symbolised as Soma or the Waters of creation. Thus the four Vedas typify the fourfold pattern which Prajapati evolved for the cosmos.

PRIORITY OF PURANA— A strange statement is made here that the Purāna existed before the Veda or that Brāhmā first created the Purana and then the Veda.

पुराणं सर्वं शास्त्राणां प्रथमं ब्रह्मणा स्मृतम् ।

नित्यं शब्दमयं पुण्यं शतकोटिं प्रविस्तरम् ॥

अनन्तरं च वक्त्रेभ्यो वेदास्तस्य विनिश्चिता ॥ (M 3 3 4)

This statement repeated in several other Puranas is novel but consistent with the doctrine of Vāk. The fact is that Vāk exists at two levels, viz. the transcendent infinite Vāk called *Amṛita* and *Sahasrakshara* existing in the highest Empyrean (*Parame Vyoman*). That Vāk is here called Purāna, the ancient one and therefore spoken of as *Nitya*, eternal and *Śata koṭi* i.e. infinite. It is surely the Vāk of Parmeshthi Prajāpati called *Parmeshthini* and *Āmbhṛinī Vāk*, which exists in the universal. This is the *Arthamayi Vāk* i.e. Meaning or Idea as it exists in its undifferentiated source. When the same Vāk descends to the level of manifestation it becomes the *Trayi Vāk* or *Trayavidyā* of the Vedas. This three-footed Vāk exists in Sūrya as *Sarasvatī* whereas the one-footed Vāk (*Phaṇi*) belongs to the region of the Universal. The manifest or uttered speech

(*Śabda Vāk*) relates to ideas transferred to the level of words. It is as well as one might say that the Vedas or *Śabda Brahma* existed as the idea or mind of Brahmā, and also in the form of words (*Śa' dā ra' ī*), *Brahma-ra' ī* or *Mantrātmaka Veda*). We are at once face to face with the Puranic doctrine of *Vāk* and *Artha* (Word and Meaning), the two being compared to Purusha and Prakriti or Parvati and Parmeśvara, one being eternal and the other phenomenal.

The statement about the priority of Purāna is to be viewed in two other ways. Firstly Purana is based on legends (आख्यानशैली) about Sarga Pratisarga, and the same is essentially the style of the Vedas, in which metaphysical and cosmogonic formulations are couched in the form of legends, appearing as Ākhyāna and Itihāsa, the real nature of which was well understood (cf. Satapatha, 11.1.6.10). Thus the Vedas and the Puranas were based on ancient *Ākhyānas* of the widest distribution (cf. the story of Sūrya as Horse and his consort as Mare well known in Greek mythology). Purana stood for that stock of myths. Secondly the stories or myths as current amongst the people were transmitted from generation to generation in an elastic form—revised, recast, amplified and changed at will. This is the meaning of the etymology of *Purāna* explained as पुरा नव भवति. This body of *Purana* in the mind of the people is verily the Traditional Doctrine—the substratum of both the Vedas and recorded literature.

PRAMĀNĀSHITAKA— It was a different context but the author speaking of the Vedas and the Puranas is reminded of the vast field of Vedic literature which the Bhāgavatas and the Māheśvaras had accepted as their supreme authority. He speaks of the Vedas combined with Pramānashtaka (M 3.4) i.e. with eightfold scriptural authority (मोक्षसाधन्यायविद्याय प्रमाणष्टकसंग्रहात्). The correct significance of this phrase is that during the renaissance period of Sanskrit the orthodox teachers taking recourse to the traditional bases of religion, philosophy and culture accepted the Vedas as of undisputed authority and spoke of the Smṛitis, Āgamas and Tantras as deriving their authority

from the Vedas. The meaning in the Śrutis was feeding the Smṛitis (श्रुतेरिवापि स्मृतिरन्यगच्छत्, Raghuvamśa 2.2). The teachers classified their literature and religion in the Gupta age under five divisions, viz. Veda, Sāṃkhya, Yoga, Pañcha Rātra (Vaiṣṇava), and Pāśupata (Śaiva). This was called *Kṛtānta Pañchaka* (Agni Purāṇa 219.61, Vishnudharmottara 2.22.133). They covenanted amongst themselves that these five were directed to a common ideal (*Ekīn shikha*), so far as the presentation of the traditional doctrine was concerned. Amongst these five also the Vedic tradition was admitted to be the highest of all. It had several names, e.g. *Trayī*, *Upanishad*, *Vedāraṇyaka*, *Vedānta*. An enormous literature was growing under each one of the above five major heads of *Kṛtānta Pañchaka*. An elaborate scheme of classification of the then existing literature was evolved, a detailed list of which is given in the *Ahīrabudhanya Samhitā* (Chap. 12). According to it there were sixty divisions of the Sāṃkhya literature, 12 of Pañcharātra, 8 of Pāśupata, 12 of Yoga, and under Veda all those texts referred to as *Prāmināshtaka* (एतानि पञ्चशास्त्राणि मूलमूतानि वै मुने, Ahir B 12.49). The enumeration of the Vedic or Trayī literature according to this Samhitā is as follows —

1 The four Vedas with all their Śākhās

2 Six Vedāṅgas

3 Dharma śāstras including the whole Smṛiti literature which is said to be two fold, viz. recorded (*Nibbādha Saṃskāra*) and secondly based on custom (*Anvādīhi Āchāra*). Dandaniti (Polity) and Varttā (Economics) were subjects also included under the Smṛiti literature of the Gupta Age.

4 Mimāṃsa—a new literature dealing with the principles of interpretation developed in an elaborate form in the period of Sanskrit renaissance which found its culmination in the Schools of Kumārila and Prabhākara.

5 Nyaya—the development of pure dialectic or investigation of truth by intellectual reasoning and theory of knowledge reached staggering dimensions (*Nyāyīnistarīḥ*) in the Gupta

period under the leadership of such master minds as Vātsyayana and Praśastapada in Hinduism Vasubandha and Dharmakīrti in Buddhism, Siddhasena and Umāsvatī in Jainism Nyaya was the product of subtle arguments and counter arguments in which scriptural authority receded into background and gave place to the rationalistic powers of the human mind It was an arena in which disputants of the various sects tried their strength of massive intellects against one another For about eight hundred years the evolution of Nyaya dialectic continued unabated until its creative forces became disrupted

6 Purana—It was a vast literature computed at four lacs of ślokas in which the underlying principle was the respect for Vedic authority and an attempt to restate the Vedic doctrine and ideal For example

सर्वं वेदार्थं साराणि पुराणानि (Naradiya 1 9 100)

वेदा प्रतिष्ठिता सर्वे पुराणे नान सशय (Naradiya 2 24 17)

वेद वद्विषय मन्वे पुराणार्थं द्विजोत्तमा

(Skanda Prabhāsa Khandā 2 90)

यो न वेद पुराण हि न स वेदान विद्वन् (Skanda Reva khanda)

इतिहासपुराणाम्या वेद समुपबृ हयेत् (Vayu 1 201)

वेदार्थादधिक मन्वे पुराणार्थं वरानने (Nāradiya 2 24 17)

आत्मा पुराण वेदानाम् (Skanda)

It was this mighty literature which the genius of the literary teachers of the Bhagavata and Śaiva movements produced during the renaissance period of Sanskrit culture There is no measure of its depth or extension and it is most revealing how the ancient Vedic doctrine was restated and elaborated in the Purāṇa literature

7 Itihāsa—The Rāmāyana and the Mahabhārata are called *Itihāsa* and during this period both of them received the highest attention so far as their composition and distribution was concerned It appears that the present bulk of the Rāmāyana, namely its transformation from a text of 6000 verses to 24000 was due to the literary efforts of the Kushāna Gupta period Similarly the Mahābhārata emerged as a *Sata Sāhasri Samhitā*

by admitting diverse religious and philosophical material into the body of the old texts, specially that relating to the Śaiva, Bhāgavata, Saura and Śakta religions, and the new developments within the Sāmkhya and Yoga philosophies

8 Upa Vedas—the science of architecture and Śilpa (*Vastu Veda*), music (*Gandharva Veda*), medicine (*Ayurveda*) and military art (*Dhanur Veda*) were developed during this period and a number of new texts were written, all of which classified under the general heading of *Trayī*

According to the above the Vedic literature was known as *Pramanashūka* i.e. the Eight fold Authority in matters of religion and philosophy. This very literature was in another manner classified under 14 heads called *Chaturdasa vidya*

पुराणन्यायमीमांसा धर्मशास्त्रागमिश्रिता । वेदा स्यान्तानि विद्याना धर्मस्य च चतुर्दश ॥

(Yajñavalkya Smṛiti 1.3)

Thus the half couplet मीमांसा न्यायविद्याश्च प्रमाणाष्टकसंयुताः (M 3.4) is a digression by the author while speaking of the Vedas created by Brahmā. He knew that in ancient times the Vedic literature was not so vast but the new spirit had accorded its approval to reckon under it the multifold new literature of the Brahmanical teachers showing the continuity of the *Trayī* *vidyā*. In the words of the author of the *Ahīrbudhnyā* it was the Divine Will of Vishnu which had become manifest under many literary ramifications of the original *Trayī* tradition (त्रयीरूपेण सकल्प इयदभेदो विजृम्भितः). How this miracle of stupendous literary production was achieved is also explained, namely that the power of *Vāk* (i.e. word and meaning) which existed in a primeval form in Lord Vishnu had in former ages incarnated as the sage Vyāsa who was known as Vāchyājāna Rishi, i.e. a seer of Vāchyājāna Gotra (वाच्यायनाद ऋषेः पूर्वं विष्णोर्वर्णीसमुद्भवात्). It was the inspiration of Vyāsa's knowledge and authorship that manifested itself in the Vedas, Purāṇas, Brahmasūtras and the Mahābhārata. Vyāsa was like a heavenly colossus striding over the whole field of literary creation of that age. The mind of Vishnu (*Dhīrūpa*) incarnated as the mind (विज्ञातृ) of Veda Vyāsa and therefore Vyāsa as the sage whose

intelligence was beyond the darkness of matter (अपान्तरतमा मुनिः) was taken to be the representative of Viṣṇu :—

ततश्च भगवान् पूर्वमपान्तरतमा मुनिः । हरेर्विद्यायनः पुत्रो यावदार्त्तं च वै उतः ॥

उदमूतत्र धीरुपमृजयुः सामसंकुलम् । विष्णुसंकल्पसंभूतमेतद् वाच्यायनेरितम् ॥

(Ahir B. 11.57-58).

The Purāṇa writer knew well that Vyāsa had lived in a former age (पूर्व), but his name stood as the symbol *par excellence* for the whole body of traditional literature.

TEN MIND-BORN SONS OF BRAHMĀ— Extending further the symbolism of the Egg the author explains that Brahmā created on two levels, namely Idea and Form, the former is unmanifest (*Mānasī srishti*) and the latter manifest (*Maithunī srishti*). Converting this basic idea into concrete symbolism the writer speaks of two sets of Rishis, the first ten as *Mānasa putra* and the second Ten as *Sārīra putra*. The numeral 10 has been deliberately taken because *Virāj* which is another name of the Egg is ten-fold or constituted of 10 elements. Metaphysically they are reckoned as *Loka, Deva, Deva-gaṇa, Chhandas, Diśā, Ritu, Stoma, Veda, Hotraka,* and *Indriya* (Gopatha 1.5 15-20). This was known as *Dāśinī Virāj*. Each manifested object (*Mahimā*) consists of these ten principles. The metre called *Virāj* is also of 10 syllables, and thus from the earliest times *Virāj* and the numeral 10 became symbolical of each other. The same is being stated here in the form of the 10 sons of Brahmā. Their names are—Marīchi, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Prachetas, Vasishtha, Bhṛigu and Nārada. Their temperamental distinctions are brought out in many a legend related of them in the Purāṇas.

PHYSICAL SONS— The other set of 10 physical sons of Brahmā comprised Daksha, Dharma, Kāma, Krodha, Lobha, Moha Mada, Pramoda, Mṛityu and Bharata. In this list the name of Bharata seems to be an after-thought since according to the text there were only nine male sons and the tenth was a daughter born from Brahmā's body (*Aṅga-jā*), the same who is identified later as *Satarūpā, Sāvitrī, Sarasvatī, Gōyatrī* and *Brahmāṇī* (M.3.31-32), all being *Ātmajā* of Brahmā. We find here a strange medley consisting not so much of physical sons as traits of moral charac-

ter like *Kami*, *Krodha*, *Moha*, *Lobha*, *Mada*, etc. It seems that the intention was to explain the constitution of *Kshetra* called *Sarira* (M 3 22) and the higher principle called *Kshetrya Diksha* (*Sariri Jiva*, M 3 22) and the various factors of which these are constituted and their relationship with the triple Gunas.

PRAKRITI AND THREE GUNAS—Chapter 3 of the Matsya Purāna contains an exposition of the three Gunas of Prakriti or Matter. This was an important theme which almost all Purānas state and restate *ad infinitum*. Sattva, Rajas and Tamas are the three Gunas and their equilibrated condition is called Prakriti —

सर्व रजस्तमश्चैव गुणत्रयमुदाहृतम् ।

साम्यावस्थितिरेतेषां प्रकृतिः परिकीर्तिता ॥ (M 3 14)

By some philosophers Prakriti is named '*Pradhana*' and by others '*Avyakta*'—केचित् प्रधानमित्याहुरव्यक्तमपरे जगु' (M 3 15)

The Vayu speaks of the state of dissolution as the equilibrium of the three Gunas and creation as the result of tension amongst the Gunas (गुणसाम्ये लयो ज्ञेयो वैषम्ये सृष्टिरुच्यते (Vayu 5 7 9). In the uncreated state *Rajas* remains inactive permeating both *Sattva* and *Tamas* like butter in milk in a latent form, but just as moisture quickens the seed in the womb of the earth similarly *Rajas* agitates both *Sattva* and *Tamas* (रजः प्रवर्तकं तत्र बीजेष्वपि यथा जलम्, Vayu 5 13). When *Sattva* remains in its true state as merely *satta* or substratum all modifications remain withdrawn in their source and the relationship between *Pradhana* and *Purusha* is one of *sadlarmya* i.e. their nature is similar or homogeneous neither of them entering into the act of creation (Vayu 5 7).

But the subtle influence of Purusha starts the creative chain within the egg or womb of Prakriti. By this *Rajas* becomes activated. The Puranas call this stimulation *Kshobha* (क्षोभयामास योगेन परेण परमेश्वर, Vayu 5 11) *

* साधर्म्येण तिष्ठते प्रधानपुरुषाबुभौ ।

तत्र सत्त्वरजोपेतौ समत्वेन व्यवस्थितौ ॥

अनुपृक्ताबुभावेतावोतप्रोतौ परस्परम् ।

गुणसाम्ये लयो ज्ञेयो वैषम्ये सृष्टिरुच्यते ॥

KSHOBHA— The doctrine of *Kṣhobha* has many names in the Vedas and Puranas e g *Simrambha Vishpandana Parishplurana Jagarana Guna vaishlmya Deva Nritya Samindhana Virana Pranana Apanana Samanclana Prasarana etc*

The Blossoming of the World Lotus (*Brahma Padmakota*) is a happy imagery of the same principle. Indeed the Kurma puts it with a unique poetic charm— As adolescent men and woman become intoxicated with youth as the spring season wafts in the Malaya breeze so does Purusha with her Yogic power enter into Prakriti to agitate her

The nature of this agitation is the process of contraction and expansion which is a cyclic or rhythmic movement and is the basic principle of creation from the minute atom to the vast solar system and from the tiny cell to the fully developed organism. In the Vedas this twofold process is called *Samanclana prasirana* as the Śatapatha explains the nature of *Prāna* (प्राणो वै समञ्चन प्रसारणम् ŚB 8 1 4 10). This is also described as Coming and Going (एति च प्रेति च, AB 15 16) the source for both being Yajurveda 27 45 (प्रेत्या एत्यै स चाञ्च प्रच सारय). The Pranic Light in each organic centre is said to be rhythmic as *Pranana* and *Ipanana* (अतश्चरति रोचनास्य प्राणदिपानतो, RV X 189 2). The author of the Kūrma has used a pair of significant terms namely *Sinkocla Vikasa* which translates exactly the terminology of the Śatapatha (स सकोच विकासाभ्या प्रवानत्वेन व्यवस्थित Kūrma 4 15).

Out of this primeval agitation (*Kṣhobha*) the Universal Seed (*Mūlād Bījīm* same as *Bhuvinaṣṣy Retah* of Rīgveda) was created which had both the characteristics of the male and the female (प्रधान पुरुषात्मक Kūrma 4 16). This seed is known by several names as *Mūlanatma Brahma Buddhi, Khyati Prayāṇa Smṛiti Samut* etc (Kūrma 4 17). This is virtually the same as the Golden Egg energised by Purusha

प्रवृत्तिं सोममापन्ता पुरुषाख्ये जगदपुरी ।

महान् प्रादुरभूद् बुद्धिस्ततोऽहं समवर्तन ॥ (बृहन्नार० पूर्व० ३।३१)

TRI DṚVA— In the Egg agitated by the Three-Gunas the Trilateral principles of the cosmos come into existence, in the

Purāṇas we know them as Brahmā, Vishnu and Śiva (गुणैर्मयः क्षोभ्यमानैर्मयस्त्रयो देवा विजज्ञिरे । एवो मूर्तिस्त्रयो भागा ब्रह्म-विष्णु-महेश्वराः ॥)

If there is anything in the Purāṇas to which we could point as the highest pinnacle of their metaphysical thought it is the realisation that the three Devas, the three Guṇas, the three Lokas and the three Fires of Yajña are all different statements of an identical principle, viz. the trinitarian pattern of the cosmos :—

महेश्वरात् त्रयो देवा जज्ञिरे जगदीश्वराः ।
शाश्वताः परमा गुह्याः सर्वात्मानः शरीरिणः ॥
एत एव त्रयो देवा एत एव त्रयो गुणाः ।
एत एव त्रयो लोका एत एव त्रयो गुणाः ॥

(Līṅga Purāṇa 1.70 77-78, ब्रह्माण्ड प्रक्रियापाद ४।८ ; मार्कण्डेय ७०।७८-८०)

About Vedic gods the doctrine of their common birth (*Ekayonitā*) is propounded by Yāska and Śaunaka. Similar is the case about the Three Gods .

परस्पराश्रिता ह्येते परस्परमनुव्रताः । परस्परेण वर्तन्ते धारयन्ति परस्परम् ॥
अन्योन्यमिथुना ह्येते अन्योन्यमुपजीविनः । क्षण वियोगो न ह्येषां न त्यजन्ति परस्परम् ॥
(Līṅga 1.70.79 80).

This Trinity is the emanation from the transcendent reality called Brahman in the Vedas, Maheśvara by the Śaivas and Mahā-Vishnu by the Bhāgavatas :—

एका मूर्तिस्त्रयो देवा ब्रह्मविष्णुमहेश्वराः ।
रज. सत्त्वतमोभिश्च संयुताः कार्यकारकाः ॥

(Devī Bhāg. 1 8.4.)

There is a surprising clarity in the statement made by the Purāṇic writers about the three Devas and their identity with the three Guṇas :—

सत्त्वं विष्णु रजो ब्रह्मा तमो रद्रः प्रजापतिः ।

(Brahmāṇḍa, Prakṛiyāpāda, 4 6)

सृष्टि स्थित्यन्त करणीं ब्रह्मविष्णु शिवात्मिकाम् ।

स संज्ञा याति भगवानेक एव जनार्दनः ॥ (Vishnu 1.2 66)

From the highest God to the lowest categories of creation there is nothing which is not subject to the working of the three

Gunās (देवाद्या स्थविरात्ताथ त्रैगुण्यविषये स्थिताः, Vishnu 173) The characteristics of each one of the Gunas are also clearly distinguished viz *Tamas* stands for darkness and inertia *Rajas* for activity and *Sattva* for light

मोहात्मकस्तमस्तेषां रज एषा प्रवर्तकम् ।
प्रकाश बहुत्वाच्च सत्त्वं ज्याय इहोच्यते ॥

(Āraṇyaka Parva 203 4)

रजो ब्रह्मा तमो रद्रो विष्णु सत्त्वं जगत्पति ।
एत एव त्रयो देवा एत एव त्रयो गुणा ॥

(Markandeya 40 18)

ब्रह्मा विष्णुश्च रुद्रश्च त्रयो देवा सनातना ।
नात परतर किञ्चित् ब्रह्माण्डेऽस्मिन्महामते ॥
ब्रह्मा सृजति लोका वै विष्णु पालयन्निल जगन् ।
रुद्र सहरते कानि त्रय एतेऽत्र कारणम् ॥

(Devī Bhāg 1 8 2 4)

आदिसर्गे महाविष्णु स्वप्रकाशो जगन्मय ।
गुणभदमधिष्ठाय मूर्तिनयमवासृजत् ॥३॥
सृष्ट्वर्थं तु पुरा देवो दक्षिणागात्प्रजापतिम् ।
मध्ये रुद्राख्यमीशान जगदन्तकर मुने ॥४॥
पालनायास्य जगतो वामाङ्गाद् विष्णुमव्ययम् ।
तमादिदेवमजर केचिदाहु शिवाभिधम् ।
केचिद्विष्णु सदासत्त्वं ब्रह्माण केचिद्रूचिरे ॥५॥
तस्य शक्ति परा विष्णो कार्याकायप्रवर्तिनी ।
भावाभावस्वरूपा सा विद्याविद्येति गीयते ॥

(बृहन्नारदीय पूर्व, अ० ३ , also ६।४४ ४०)

त्रिधा विभज्य चात्मान त्रैलोक्ये सप्रवर्तते ।
सृजते ग्रसते चैव वोभते च त्रिमिस्त्वयम् ॥२॥
चतुर्मुखस्तु ब्रह्मत्वे कालत्वे चान्तकं स्मृतम् ।
सहस्रमूर्धा पुरुषस्तिष्ठोऽवस्था स्वयम्भुव ॥२६॥
सत्त्वं रजश्च ब्रह्मा च कालत्वं च तमोरज ।
विष्णुत्वं केवलं सत्त्वं गुणं वृद्धिस्त्रिधा विभो ॥२७॥

(शिवपुराण, वायव्य संहिता अ० १०)

तमसाबलद्राव्यं रजसा धनराण्डजम् ।
सत्त्वेन सर्वं विष्णुं निर्गुणत्वे महेश्वरम् ॥ (लिङ्ग १।१।२२)

A further classification of the triguna principle is as follows —

त्रयाणां शक्तयस्तिस्रस्तदा ब्रह्मन् तवानघ ।
ज्ञानशक्तिः क्रियाशक्तिरर्थशक्तिस्तथापरा ॥
सात्त्विकस्य ज्ञानशक्ती राजसस्य क्रियात्मिका ।
द्रव्यशक्तिः तामसस्य निग्रहः वयितास्तव ॥

(Devī Bhāgavata 3 7 25 26)

Indeed a whole volume of study on the Triguna conception in the Purānas could be compiled, since it is a theme so near to the heart of the Purana writers. It was in their view the bed rock of the entire cosmology, cult and religion which the Purānas advocate in accordance with the ancient Vedic doctrine of *Sṛishti vidyā*. Minus the *Tri deva* or *Triguna vidyā* the Purānas lose all their salt. The Trideva conception was rooted in an exploding dynamism which energised the whole conception of Indian religion, streamlined by innumerable legends, practical cults, forms of worship and reinforced by an endless development of esoteric meanings and philosophy.

The statement about the three Gunas manifested as three Devas made in the Matsya Purāna (3 16) is the consensus of the entire Purāna vidya. The great poet Kālidāsa has rendered this truth in his own inimitable style.

नमो त्रिमूर्तये तुभ्य प्राक्खण्डे, केवलात्मने ।
गुणत्रय विभागाय पश्चाद् भेदमुपेयुषे ॥

(Kumāra Sambhava, 2 4)

तिसृभिस्त्वमस्याभिर्महिमानमृदोरयन् ।

प्रलयस्थितिसर्गणिमेक कारणता गतः ॥

(Kumara Sambhava, 2 6)

It should be understood that Brahma Vishnu and Śiva are manifestations of the same transcendent reality and as such their status and position are equal none of them occupying a rank higher than the other.

एकैव मूर्तिविभिदे त्रिधा सा सामान्यमेवा प्रथमावस्त्वम् (Kālidāsa)

This truth cannot be forgotten for a moment, but the Puranas freely permit Vishnu to be conceived as the highest reality in his own metaphysical formulation called Mahā Vishnu or Narayana. Similarly Śiva as Maheśvara or Maha Śiva is conceived of as the highest deity in the cult statements of the Śaivas. This eclecticism is the essential quality of Purāṇic thought and was an asset to inculcate mutual understanding amongst the votaries of different gods and followers of different religions. It was like the ambrosial rain from heaven which saturated Indian thought through the ages as nothing else did to engender the spirit of mutual tolerance, sympathy and synthesis. Not one or two but thousands of statements in the Puranas eloquently subscribe to this basic idea of the Trinity manifesting from a common divine source.

MAHAT— As we have seen above *Pradhāna* or *Prakṛti* was comprised of three Gunas which in the state of rest coalesced with one another but expressed their separate entities when agitated for the sake of creation. These three basic principles evolved in the material envelopments of *Prakṛti* or primordial matter. Through the *Anda* or the Golden Egg as it evolved the three Gunas developed the following three forms

- 1 Sattva became Mahat
- 2 Rajas became Ahankara
- 3 Tamas became the Pancha tan mātras

These Seven constitute the Seven Sheaths of the *Anda* (*Saptatarāṇa*) to which frequent reference is made in the Purāṇas. The Matsya pursuing the triadic divisions of the three Gunas, states the above evolutionary scheme of differentiation from *Pradhāna* or *Prakṛti* to *Vishesh* or the Elements

सर्वकारात्प्रधानात्तु महत् तत्त्व प्रजायते ।
महानिति यत् स्यात्तिलोकानां जायते सदा ॥ (M 3 17)

बह्वारब्ध महतो जायते मानवर्येण ।
इन्द्रियाणि तत् पञ्च वक्ष्ये बुद्धिस्थानि तु ॥
प्रादुर्भवन्ति चायानि तथा कर्मस्थानि तु ॥ (M 3 18)

It clearly specifies that as the modification of *Pradhāna* the first principle to be created is *Mahat tattva*, which is the same as the Universal. It is also called *Buddhi*, *Smṛti Samvit* (cf. Kurma 1.4.17), and one of its synonyms is *Khyati* which the Kurma also records but does not explain. According to Matsya *Mahan* is called *Khyati* because it is the source of the perceived creation or the cosmos which becomes visible or the object of perception by the mind and the senses (महानिति यतः ख्यातिलोकाना जायते सदा । M 3 17)

The next stage of evolution from the principle of Mahat or Buddhi is *Ahaṅkāra* and from *Ahaṅkāra* the senses, both of perception (*Jñān*) and action (*Karm*). In fact the basic modification at the level of *Tamas* is that of the five *Tanmatrās*, from which the five gross elements and the ten organs of sense are produced. Thus in all it becomes a group of 23 elements or *tattvas* as follows

- I *Mahat* = *Buddhi* = *Vaikārika*
- II *Ahaṅkāra* = *Manas* = Individuated ego = *Tayasa*
- III *Tamasa* = *Indriyam Bhūtas* and *Tanmatrās* (in all 20), and named as *Tamasi Sṛishti* or *Viśeṣha*

In the above list several new terms are introduced. For example, *Vaikārika* which is another name of *Mahat* or *Buddhi*, *Tayasa* which is a synonym of *Ahaṅkāra* or *Manas*, and *Tamasa* which is equal to the group of the senses and the *Bhūtas* also named as *Viśeṣha*. The word *Viśeṣha* was coined to indicate the differentiation amongst the five elements on the grossest plane of Matter, where the five senses deal with five kinds of *Viśayas* and *Bhūtas* in a very specialised and limited and individual manner.

To indicate this group of seven the Purana writer created a new phrase, viz. महदादिविशेषान्ता, that is the group of seven with *Mahat* at one end and *Viśeṣha* at the other. In simple language it denoted the three principles of *Buddhi*, *Manas* and *Bhūtas*. In other words it was the same as the ancient Vedic principle of *Manas*, *Prāṇ* and *Vāk* and the three *Puruṣas* as follows

- I *Ayaya Puruṣa* = *Manas* = *Buddhi* or *Mahat* = *Jñāna śakti*

II. Akshara Purusha = Pradhāna or Prakṛiti or Avyakta = Prāṇa = Kriyā-Śakti.

III, Kshara Purusha = Vāk (Vedic symbol of the five gross elements of Matter) = Artha-Śakti.

These triadic formulae become quite explicit when once the basic triune pattern of phenomenal creation in Matter is understood.

THE EGG IS MATERIAL— About one thing the Purāṇa writers are quite certain, viz that the cosmic egg with its seven sheaths comprised of *Mahat* (the Universal), *Ahaṅkāra* (the individuated mind) and Matter is essentially material and therefore in so many places they speak of the *Anda* as *Prākṛita*:

पुरुषाधिष्ठितश्चात्र अव्यक्तानुग्रहेण च ।
महदादयो विरोधान्ता अण्डमुत्पादयन्ति ते ॥
तत् तस्मिन् कार्यकरण ससिद्ध ब्रह्मणस्तदा ।
प्राकृतेऽण्डे विबुद्धे स क्षेत्रज्ञो ब्रह्मसंज्ञित ॥

(Vāyu 4 73, 75).

No doubt the cosmic egg is invested with all those possibilities of existence which inhere in Brahman himself, but its true nature is that of *Prakṛiti* or *Pradhāna*. It only derives its potency of consciousness from the transcendent Brahman called Purusha and *Kṣhetrajña*.

SEVEN SHEATHS OF THE EGG — The group of Seven, viz. *Mahat*, *Ahaṅkāra* and *Pañcha tanmātrīs* is given many epithets, e.g. *Sapti Mahātmānah*, the Seven Great Ones (Vāyu 4 72 73), which are inseparably joined and which possess the highest potential power for creating subsequent forms (*Mahāviryāḥ*). The seven fold scheme within the Egg is further elaborated by saying that the Seven *Lokas*, Seven *Dvīpas*, Seven Seas and Seven Mountains lie in the Egg (Vāyu 4 81 82, एतैरवरणैरेण्डं सप्तभिः प्राकृतैरभूत्, Vāyu 4.87, also Kūrma 1 46). *Avyakti* or *Pradhāna* is the Field (*Kṣhetra*) and Brahma or Nārāyaṇa Purusha is the Knower of the Field (*Kṣhetrajña*). The Kūrma goes a step further and records that the *Kṣhetrajña Purusha*, called Brahmā, is known by several other names as *Hamsa*, *Hiranyagarbha*, *Kapila*

and *Chhandomṛti*, same as Trayīmāya Sūrya, all being essentially manifestations of Śarīrī Puruṣa named Brahman :

प्राकृतेऽण्डे विबुद्धे तु क्षेत्रज्ञो ब्रह्मसंज्ञितः ।

स वै शरीरी प्रथमः स च पुरुष उच्यते ॥

(Kurma 4 37 38)

आदिकर्ता स भूतानां ब्रह्माग्ने समवर्तत ।

यमाहुः पुरुषं हंसं प्रधानं परितः स्थितम् ।

हिरण्यगर्भं कपिलं हृदोमूर्तिं सनातनम् ॥ (Kūma 4 38 39)

TRAYO VIMŚAKA— The group of 23 *Tattvas* (*Buddhi, Ahaṅkara* 10 senses 5 *Bhutas* 5 *Tanmatras*) became known as *Trayo vimśaka* in the Sāṅkhya system. As rightly stated in the Matsya and other Purāṇas Sāṅkhya was so called because it was based on numerical analysis of the basic categories of creation (सांख्यं सख्यात्मकत्वाच्च कपिलादिभिर्वच्यते, M 3 29). This was the scheme based on *Tattvas* (तत्त्वात्मकं जगत्, M 3 29). The Bhagavata refers to it as the host of 23 entities (त्रयोविंशतिं तत्त्वानां गणम्, Bh 3 6 2). The basic scheme of Seven—Mahat, Ahankara and Pañcha Tanmatrās—was naturally expanded to 23, and at one time this formed the mainstay of the Sāṅkhya system of Kapila.

CHATUR-VIMŚAKA— In course of time a new scheme of 24 *Tattvas* was elaborated, in which the group of 23 remained as above and to it was added *Avyakti* or *Pradhana* itself as the 24th.

चतुर्विंशकमव्यक्तं महदाद्यास्तु सप्तकम् ।

महास्तथा त्वहकारं तन्मानं पञ्चकं पुनः ॥

कर्मेन्द्रियाणि पञ्चैव तथा बुद्धोन्द्रियाणि च ।

अनञ्च पञ्चभूतानि शिवं पञ्चविंशकस्तथा ॥

(Linga Purāṇa 1 28 7,8,9)

त्रयोविंशतिं तत्त्वानि व्यक्तशब्देन सूचय ।

वदत्यव्यक्तशब्देन प्रकृतिं च परां तथा ॥ (Linga 2 15 24-25).

PASCHA VIMŚAKA— A further stage was reached by adding to the 24 categories one more, namely, individual soul (*Jiva*) who is the enjoyer of the fruits of the World Tree and therefore

called *Bhoktā Puruṣa*, same as the *Bhokta Suparna* of the *Rigveda* (I 164 20) The *Matsya* does not mention the *Chatur vimsa* but specifically explains the *Pañcha vimsaka* in which *Jivatma* constitutes the 25th category —

एभि सम्पादित भुक्ते पुरुष पञ्चविंशक ।

(M 3 27, also *Linga* 1.28 7, 2 17, 26—27)

SHAD VIMŚAKA— The *Matsya* concentrates still futher on *Samkhya* terminology and ideology when it refers to the *Shad vimsaka* group of *Tattvas*, in which besides the above twenty five the transcendent *Puruṣa* called *Īśvara* was also included So at this stage the ancient *Samkhya* system became completely a theistic school believing in the existence of *Īśvara* as the spectator (*Sakshi*) of the working of *Prakṛiti* *Maheśvara* or transcendent God was considered to be the twenty sixth category

ईश्वरेच्छावश सोऽपि जीवात्मा वध्यते बुधै ।

एव षड्विंशक श्रोत शरीरमिह मानवै ॥

(M 3 28)

SAPTA VIMŚAKA— Although the *Matsya* does not mention the 27th category still it seems that the *Śaivas* conceived of *Śiva* and the *Pañcha ratra Bhāgavatas* of *Vishnu* as higher than the highest divine being whom they named as the *Sapta vimsaka Tattva* (a term found in the *Linga Purana* य सप्त विंशको नित्यः परात्परतरः प्रभु । 1 71 51) Of this new formulation the implication was that the *Shad vimsaka Puruṣa* was not fully competent to extend his grace to his *Bhaktas* (षड्विंशकमनोश्वरम्, *Linga* 1 71 109) this could only be done by the Twenty-seventh *Maheśvara* or *Sadā Śiva*

MAHABHARATA EVIDENCE— We may here invite reference to the very authoritative exposition in the *Mahābhārata* of the *Chatur vimsa*, *Pañcha vimsa* and *Shat vimsa* doctrines as evolved in the philosophical schools of *Sāmkhya* and *Yoga* (*Sānti parva* 306 67 79, Poonā edn) The 24 25 and 26 category groups stand in an ascending order *Pralīna* or *Prakṛiti* is called *Chatur vimsa* and *Muḍhyamāna* not awakened to initiate the chain of creation It is in other words the *Kṣhetra* worthy to be known but which does not know itself The higher principle of *Pañcha*

viñśaka becomes the knower of Prakṛiti. The still higher *Shad-viñśa* has perception and understanding of the two lower categories of 25 and 24. In this scheme the 24th is known as *Apratibudha*, 25th as *Budhamān* and 26th as *Buddha* (*Śānti-parva*, 306. 78, Poona edn.)

VEDIC ORIGIN—It appears that there were two basic doctrines to explain the nature and origin of the cosmos. The one was the method of analysing the Tattvas and computing them as 23, 24, 25 or 26. This was named as Sāṅkhya. This is not explicitly mentioned in the mantras, although all its various elements were essentially present and referred to in different places, viz. *Mahat* and *Manas* and the five creative forces named *Pañchajana* or *Pañchakṛti* or *Viśvasṛj devas* when put together give us a complete picture from the Rgveda itself of the categories which became the foundation of the Sāṅkhya system. What is called *Mahat* or *Buddhi* in the Sāṅkhya was the same as *Mahimā* and *Vijā* of the Rgveda. *Mahat* is the same as *Mahimā* and that word is also used several times. The mind as the seed of creation is mentioned in the *Nāsadiya Sūkta*, RV X 129. 4. The Pentadic scheme of the *Pañchajanāli* is also familiar in the Rgveda which becomes diversified as *Pañcha-Devāḥ*, *Pañcha Prāṇāḥ* and *Pañcha Bhūtas*. The *Pañcha Devas* (*Brahmā*, *Indra*, *Vishnu*, *Agni*, *Soma*) correspond to the five subtle *Tanmātrās*, the five *Prāṇas* to the two sets of *Indriyas* namely organs of knowledge (*Buddhi Indriyāni*) and action (*Karmendriyāni*), and the Vedic principle of *Vāk* corresponds to the *Pañcha Mahābhūtas* or the five gross elements of matter. We thus find that the Sāṅkhya found all its germs in the Vedic thought as the earliest philosophers made a complete analysis of Vedic categories in order to enunciate the 23 tattvas (*Trayo-viñśati* group) which became the bed-rock of the system called Sāṅkhya. The conception of two kinds of Purushas was also well-known, e.g. the simile of the two companion birds perched on the same tree, one eating its fruit and the other merely watching it :—

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिपस्वजाते ।

तयोरन्यः पिप्पलं स्वाद्वत्त्यनन्नन्यो अभि चाकशीति ॥ (RV. 1 164 20)

The idea is stated in clear unambiguous terms and all subsequent commentators including the Upanishads have understood it as referring to Sākshī Purusha, higher transcendent soul, and Bhoktā Purusha, individual soul, which enjoys the fruit of the World Tree

This scheme as pre existing in Vedic sources constituted the kernel of the codified Sāṅkhya system, but the focus of their lucubrations was the cosmic tree of existence itself which is the same as Prakṛiti, Pradhāna, Aśvattha, Virāj, Mahat, or the Universal Mother principle of creation. In this field of investigation or approach emphasis on Prakṛiti was the main thing. The conception of transcendent Purusha became secondary or receded in the background

ŚĀTARUPĀ— However, there existed or evolved side by side another scheme of the origin of cosmos from an egg in which both Purusha and Prakṛiti, i.e. the male and female, play an equal part (*Sadharmya*). The one primeaval egg split into two by its inherent self potency and these two stood as the two parents Father and Mother

स्त्रीरूपमधर्मकरोदधं पुरुषरूपवत् । (M 3 31)

These became the two basic forms, the Male (Purusha Rūpa) and the Female (Strī Rūpa). Their composite nature is *Ardha Nariśvara*. There can be no creation of new life without these progenitive principles. But the two were ultimately traceable to a single source. That single source is an undefinable unity called Aja in the Vedas (अजस्य रूपे किमपि स्विदेकम्, RV 1 164 6). The Purāṇa in its own way speaks of Brahmā as meditating in his heart and by an auto fission created the goddess Sāvitṛī out of himself as his Female energy. This Savitṛī has many names. Wherever there is female power or energy in any form she is an aspect of Sāvitṛī. Therefore she is called in the Purāṇa as Śatarūpā (शतरूपा च सा ह्यज्ञा सावित्री च निगद्यते, M 3 31). This truth is expressed as—All Females, O Goddess, are your form

विद्या समस्तास्त्व देवि भेदा

स्त्रिय. समस्ता सज्जला जगत्सु । (देवीमाहात्म्य, ११ ५)

KAMA MOTIF— The creation of the opposite female principle becomes useless until the two centres in the male and female like the two poles of an electric current interact or are pulled by each other. This is essential, because each woman carries within her the male and each man the female pranic energy (स्त्रिय सतोस्ता उ मे पुस आहु, RV 1 164 16). The one which became two constantly aspires to become one again and yet retain its dichotomy. This mutual attraction of the two principles is called kama which was the first effective principle in the creative chain and will remain so upto the end of time. This is called kama Banā, the shaft of love which pierces the heart of Prajapati and so the dart will act in all biological centres that have emanated from the common creative source named Brahma as the symbol of the Law of Growth (*Bṛmhana*).

The marriage of Brahma and Śatarūpa is at the divine level merely a symbolical statement as the Purana itself asserts. The primeval creation (*Ādi Sṛishti*) is governed by divine ordinances and is beyond the working of the senses (*Atindriya*) and physical body. Its functioning is conceived on the level of the divine mind (*Divya-Jñana samudbhava*) because it is inspired by divine energy (*Divya Teja*) and therefore it should not be interpreted at human level (M 44). Its symbolical meaning relates to the divine level of the gods which are not different from Pranic forces. There is no relative idea of karyā and Akāryā in terms of divine relationships. Therefore the marriage of Gāyatrī and Brahmā should not be misunderstood (M 46). Moreover, what is Gāyatrī? It is the essence of the Four Vedas which exist in Prajāpati Brahma and are made manifest by the power of his Tapas, so they form a Mithuna in which Brahmā is formless or unmanifest and Gāyatrī or Sāvitrī is formed or manifest. Wherever there is Brahmā there is Sarasvatī. Wherever there is Prajāpati there is Bhārati, as the shadow is after the Sun so does Gāyatrī never leave Brahmā (M 49). One should not forget that the infinite Apaurusheya Veda is same as Brahmā, and Sāvitrī is the essence of the Vedas. Therefore Brahmā and Sāvitrī unite together, their union is beyond the concept of fleshly meeting but a union of the two creative principles.

It is clearly stated that the mutual pull between Brahmā and Savitrī is the principle of Kama which agitates the mind and the senses (मनसक्षोभ and इन्द्रियक्षोभजनकः, M 4 12 14) In the primeval elemental stage the fundamental motif is that of Man and Woman, Youth and Maiden —

त्वं स्त्री त्वं पुमानसि त्वं कुमार उत वा कुमारी । (Atharva 10 8 2)

The eternal man and the eternal woman represent the Life principle which exists from the beginning of time to the end of it. It is they who are incarnating as Kumāra and Kumārī who form a *Mithuna*. Marriage is a sacrament evolved by civilized society, but even if there were no such regulating institutions, men and women would even then mate and procreate. At the core of the marriage sacrament there are a couple of mantras in which it is frankly stated that even before the bride giving ceremony (*Kanya pradana*) by the father and the receiving by the bridegroom (*Pani grahana*) came into existence, the union of the two sexes did exist as the compelling phenomenon of Nature, namely of the God of Love Himself. Therefore it is said that love gives and love receives, i.e. both the male and the female are actuated by sheer love.

कामो दाता कामं प्रतिगृहीता । कोऽद्वात् कस्मैऽद्वात् । कामोऽद्वात्, कामायादात् ॥

It is a brutally frank language in which the woman like a lioness and the man like a lion speak words of elemental impetuosity so far as the sex impulse is concerned.

So when Lord Brahma wanted to interfere with the phenomenon of love as it began to function to the farthest extent of biological relationship between males and females, the God of Love stood up and pleaded that he functioned within his own right according to the divine ordinances settled by the Creator himself.

महमेवविधं सृष्टस्त्वमैव चतुरानन ।

इन्द्रियक्षोभजनकं सर्वेषामेव देहिनाम् ॥

स्त्रीषु सौख्यविवारेण मया सर्वत्र सर्वदा ।

दोषं मनः प्रयत्नेन त्यज्येवोचं परा विभो ॥ (M 4 14. 15)

By this appeal Brahma softened and said that Kama would be reduced to ashes by Rudra because the curse had been spoken, but as the result of appeasement he would be reborn as Pradyumna, son of Krishna and again as the last descendant of Bharata race, Naravahanadatta, son of Vatsa Raja Udayana, king of Vidyadharas who would be an incarnation of Kama. Here is a quasi-historical smattering into themes of supra-mundane import. There is a reason also for this statement. Krishna himself is an incarnation of Narayana or Vishnu. He is personified beauty, his consort being Sri. Therefore their son Pradyumna was identified with kama.

NARAVĀHANA DATTA MOTIF— So far as Naravahana-Datta is concerned his story was originally the subject of the cycle of legends in the Brihatkatha of Gunadhya. The original is lost but there are several versions available e.g. Brihatkatha śloka-sangraha of Budha Svamin, Brihatkatha Mañjarī of Kshemendra, and Kathasarit Sagara of Somadeva. There was also a Prakṛita rendering called Vasudeva Hindī, Wanderings of Vasudeva, grandfather of Sāmba. In all these texts the marriage motif is predominant. Naravahana Datta during the course of his wanderings visited many countries and wherever he goes he enters into a love affair and thus he was conceived as the embodiment of God of Love himself. In the Vasudeva Hindī Vasudeva takes the place of Naravahana and rebukes Sāmba that those sluggard fellows did not stir out of their homes and so achieved nothing whereas in his youth he had visited many a land and by his wisdom and tact won the hands of many royal beauties. It was in this background that Naravahana Datta of the folk tales was in the mind of the Purāna author when he wrote these lines (M 4 19 20). That the cycle of Udayana legends of which the story of Naravāhana Datta also formed an inalienable part had passed into folk lore is attested to by Kālidāsa in the Meghadūta (प्राप्यावतीनुदयनकथाकोविदग्रामवृन्दान् I 30).

FIVE HEADS OF BRAHMA— We have mentioned before the four heads of Brahmā which was a symbolical conception

illustrative of the creational pattern. Here it is stated that the four faces became thwarted in their function because of Brahmā's erotic impulse, then out of his Tapas was produced a fifth head on the top of the first four (तेनोर्व्वक्त्रमभवत् पञ्चम तस्य धोमत. M 3 40) and that head was covered with matted locks (आविरमवज्जगमिध, तद्वक्त्र M 3 40). This is precisely an iconographic formula which is illustrated in the images of Brahmā in the Kushāna period at Mathura. In image No 382 (See my article in *Journal of India Society of Oriental Art*, 1937 p 123) the fifth head on the top is shown with moustaches beard and long locks a feature which is only found in the Kushana period, namely first to 3rd century A D. This throws light on the chronology of this chapter of the Matsya Purāṇa (See my Catalogue of Brāhminical images from the Mathura Museum p 1, also *Journal of the U P Historical Society*, 1951, p 1 for illustration *Hindustani Quarterly Bulletin of the Hindustani Academy Jan 1937*, my article 'Brahmana Dharma sambandhi Mūrtiyan')

MEANING OF THE FIFTH HEAD— The esoteric meaning also is worth considering. We are aware that the Paśupata teachers had developed a special doctrine of Pañcha Brahma, in which they ascribed five faces to Śiva symbolising the five elements (*Linga Purana* 2 14 1 33)

It is stated that Śiva has the form of the 25 tattvas symbolised by his five faces as follows

Name of Face	Murti	Jñānendriya	Kārmendriya	Pañcātana	Pañcha'bhūta
1 Isāna	Āśhetrajñāna Puruṣa	Ears	Vāk	Śabda	Ākāśa
2 Tat Puruṣa	Prakṛiti	Trachā	Hands	Sparsa	Vayu
3 Aghora or Agni	Buddhi	Chakshu	Feet	Rūpa	Agni
4 Vāma Ieva	Manākāra	Jihvā	Payu	Rasa	Jala
5 Sadyo-jāta	Manas tattva	Ghrāṇa	Upastha	Gandha	Prithivi

Thus the whole scheme of creation is explained by the doctrine of Pañcha-Brahma (पञ्चब्रह्मात्मक, Liṅga 2. 14 32),

This philosophical explanation of Pañcha-Brahma was also applied to Brahmā and that is the significance of his five-faced form. Of course in the beginning the fifth face was shown on the top of the three in a frontal view, but later on both in the images of Brahmā and Śiva the fifth head was eliminated, and a new theory was devised that Brahmā's head was clipped by Rudra. The fact was that the fifth head corresponding to Ākāśa was taken to be invisible, being symbol of his unmanifest form (*Avyakta murti*) and that only the four others became manifest (*Vyakta*). Brahmā himself is referred to in the Matsya as both visible and invisible (M 4 8).

After the Kushāna period the fifth head ceased to be shown in Brahmāimages. The same was the case for Śiva images; for example, the great statue of Śiva in the Elephanta Caves is three-headed but actually represents the *Pañcha-Brahma* form known also, as *Maheśamurti* in which the frontal view depicts three heads only, the fourth one on the back is concealed from view and the fifth one on the top dropped out as the symbol of invisible Ākāśa or *Avyakta Prakṛiti*. Indeed this scheme of five-fold grouping was being applied to many deities; e.g. amongst the Vaiṣṇavas the conception of Five Vṛiṣṇī Heroes, viz. Vāsudeva, Saṅkaṣhana, Pradyumna, Aniruddha, and Sāmba; amongst the Māheśvara Śaivas the Pañcha Brahma doctrine as explained above; amongst the Jainas the Pañcha-Tīrthaṅkara images, amongst the Buddhists the group of Five Buddhas; amongst the Yakshas that of the Pañcha-Viras, viz. Vaiśravaṇa with five Yakshachiefs as Māṇibhadra, Pūrṇabhadra, Dirghabhadra, Svabhadra and Yakshabhadra (Vishṇudharm III 222 13 15). We similarly find the conception of five Indras (*Pañchendra*, Mārkaṇḍeya 5. 13. 'पञ्चधा भगवानित्यमवतीर्णः शतक्रतुः'; and also in the Mahābhārata, Ādi-parva, ch. 190; Udyoga 33. 103)

MĀNASĪ ŚRISHṬI— The Matsya Purāna next lends itself into the topic of two-fold creation, of Mānasī Śrīṣṭi and

Maithunī Srishti in verses 4 25 31 An account of the creation at the level of the mind is first given, and thereafter in Chapter V an account of Maithunī Srishti from Daksha is related So far as the first is concerned it is stated that Gayatrī or Sarasvatī or Brahmanī or Śatarūpā gave birth to Manu, the principle of Universal consciousness In fact Śatarūpā became the mother of 7 sons, viz Buddhi, Manas and the five Tan mātrās, which together we know as the Mahadadi Viśeshanta group We have already explained this doctrine It is further stated that Brahmā had 10 Rishi sons, Marichi and others, who were only archetypal on the plane of the Mind (*Manasāh Putrāh*) They entered this world, but only as typical of Jñāna (*Sarvajñānātmikāh*) These were ten fold Prānic forces of Viraj Whenever there is a reference to the number 10, the creation of Virāj is implied The ten constituents of Virāj are the ten Rishis, who were the mind born sons of the Creator As explained in the Śatapatha Rishi stands for Prānic powers (ऋषि वा ऋषयः, SB 6 1 1 1)

VĀMADEVA — Brahmā then created a special deity Vāmadeva who had a Trisūla as his mark This Vāmdeva is the same as the power of Śiva symbolising the principle of Waters (*Jalamayī mūrti*) It is one of the five heads of Śiva or one of the five Pañcha Brahma principles Vāmadeva typifies the principle of Kumāra, the eternal young hero, who is the symbol of life, who in the womb was imprisoned within a hundred defences of copper castles or Matter, but from which he made his escape In the Rigveda Vāmadeva is identified with Manu and Sūrya, that is both the universal and the individual life principle He is the same as Sanatkumāra, the eternal Babe He is also called Vāmana i.e. the Dwarf (*Yurā Kumāra*, RV. 1.155 6) who assumed the form of a Giant Vāmadeva is said to have experimented with creating several kinds of natural phenomena, e.g. lightning, thunder, clouds, Sun (Rohita), Indra's bow, metre and above all the four fold social types as Brahmana and others He spends his energy in creating innumerable Sādhyā Devas, each with three eyes, 84 crores in

number, who did not die (*Jarā maraṇa varjitaḥ*) Brahmā saw this and observed that creation without the cycle of birth and death was impossible (नैव विद्या भवेत्सृष्टिर्जरामरणवर्जिता, M 4 31) Only that creation takes root which is composed of both good and evil (शुभाशुभात्मिका या तु सैव सृष्टिः प्रशस्यते, M 4 32) Thus rebuked by Brahmā Vāmadeva turned into a stone or became Sthānu (आदौ सृष्टे स्याणुरतीऽभवत्, M 4 32)

The Purāna writer puts this little story as a prelude to the account of Dakṣha to follow. The conception was essentially Vedic. In the R̥gveda it is stated that Aditi, the daughter of Dakṣha, gave birth to 8 sons, of whom 7 were the immortal Āditya Gods and the eighth one was the Dead Egg (*Mṛtāṇḍa*) whom she considered useless and cast away. She approached the Gods but they expressed inability to create, since they were only immortal, whereas for creation both immortality and death are needed as the two rotating principles like Day and Night. So Aditi came back to Mṛtāṇḍa and hatched or nurtured it again with the double object of carrying on the process of birth and death (RV X 72.9). This implies that creation is a mixture of good and evil, Light and Darkness, Night and Day, Truth and Untruth, immortality and death, and until and unless there is some divine force which will participate in both of these categories there can be no creation of life on the plane of Matter. This was now the problem before Brahma as it was before Aditi. What Vāmadeva failed to do, Dakṣha in the following story is destined to accomplish.

DAKṢHA— A tangled account of Dakṣha legend is recited which shows that the conception of Dakṣha was pliable and was moulded in more ways than one, for example —

1. There was the original conception of Dakṣha and Aditi in the R̥gveda Sūkta X 72. Aditi is the mother of gods (*Devamata*) called *Aṣṭa putra* and *Aṣṭa yonih* the Mother with 8 wombs to give birth to her 8 sons (Atharva 8.9.21). This Aditi as Dakṣhayanī is the goddess and daughter of the transcendent Prajāpati, also named Dakṣha. Dakṣha and Kratu are

symbolical of the powers of twin gods Mitra and Varuna Daksha is conceived at two levels, viz the highest Prajapati presiding over the cosmic Yajña and also the presiding genius of each individual Yajña, that is both in Samashti and Vyashti Similarly Aditi is the Great Goddess (Mahimata Aditi, RV V 47 1), but she herself does not create excepting through her youthful daughters who are all female powers of Daksha or Daksha's Daughters The mutual relationship between Aditi and Daksha is variable, Once Daksha is the father and Aditi the daughter, and again Aditi is the mother and Daksha her son Both are correct for Daksha is Sūrya, the symbol of Brahman, and Aditi is the Earth, the daughter of Sūrya and the primeval mother which gives birth not only to one son but in her womb lie millions and billions of other Suns A ray of that Daksha incarnates in each individual centre and that is how Daksha produces numerous daughters including Aditi, the eldest of them all for carrying on further the seed of procreation Daksha as the genius of the individual sacrifice, the principle of activity or Prāṇa in each organism, foolishly thought that he could carry on his Yajña to completion by ignoring Sati, the eldest daughter of Daksha who is the same as Aditi and her husband Śiva and therefore his sacrifice was doomed to failure losing its link with the universal mother Nature or Aditi and the father Rudra or Vamadeva

2 If Daksha is the same as Mātāṇḍa who was also the son of Aditi, then another motif inevitably projected itself into the story namely that of Manu who is the son of Sūrya So we find in the Purana that as a prelude to the story of Daksha some short statements are made about Sṛṣṭambha Manu who has a wife named Ananta She gave birth to two sons Priya vrata and Uttānapāla Of them Uttānapāla married Sunitā, daughter of Dharma From this pair was born Dhruva who obtained the high eternal seat in heaven by his penances and round whom even the Saptarishis circumambulate Dhruva married Dhanyā who gave birth to Śishu, the latter married Suchchlīyā, daughter of Agni, who gave birth to several sons One of them Rikūṇṇaya and his wife Virinī gave birth to another

Manu named Chākshushia, who married Nadvnlā, daughter of Vairāja Manu, and both produced 10 sons, including Uru, who became the father of six sons including Aṅgiras. From him (also named Aṅga) Sunitī, daughter of Pitris gave birth to Vena, the oppressive ruler. The Rishis dethroned Vena and out of his body was produced Prithu who became the first king, Ādi Rāja. He had two sons, namely Antardhāna, who became the father of Maricha and Havirdhāna whose wife Dhrishnā, daughter of Agni, gave birth to six sons of whom the eldest was Prāchīna Barhis.

Prāchīna Barhis was an illustrious Prajāpati who created numerous creatures known as Havirdhāna. This Prāchīna-Barhis from his wife Samudrī gave birth to 10 sons called the Prāchetasa Rishis (M 4 47). By the power of their penances the plants and trees were protected, but fire (Agni) began to burn them. So they wedded a girl, the daughter of Soma (*Soma kanyā*) named Mārishā. From the union of the Trees with Marishā was born Daksha the eldest son. Daksha produced on her innumerable plants and trees and many other forms of life with diverse grotesque faces of fabulous and fantastic forms having the heads of horses, lions, camels, bears, dwarfs and boars etc (M 4 53), and then he created many Mlechchhas. Here is a reference to the two kinds of creation, viz vegetable and animal kingdoms. In each one of them the life principle is taking visible forms but what the Creator had wished could not be accomplished. The reference to Mlechchhas is arbitrary. The implication is to such people who were outside the Varnaśrama dharmā and therefore were not perfect types of the Creator's endeavour to set up organised civilized life.

DAKSHA FROM THE RIGHT THUMB OF BRAHMĀ—The Matsya refers to the birth of Daksha from the right thumb of Brahmā (अंगुष्ठाद् दक्षिणाद् दक्ष प्रजापतिरजायत, M 3 9). This doctrine is repeated in many other Puranas. The meaning of this symbolism should be clearly understood. There are two kinds of Purushas, namely *Angushtha Purusha* and *Chakshusha Purusha*, the former refers

to the Prāṇic centre called *Priddēśa* and the latter to the *Mahimā Purusha* which assumes a cosmic form out of its unmanifested centre. Brahmā's thumb is the symbol of *Āṅguṣṭhī Purusha*. The thumb is one of the five fingers, that is the symbol of five fold digitation or differentiation, namely Pañchīkarana which becomes manifest as the starting point of creation. Prior to that is the state of Prajāpati in which he is undifferentiated, that is the state of formless manifestation. In that state there is no distinction of head, eyes, feet, hands, etc, or as the Vedas say at every point of the Prāṇic form of Prajāpati there are heads, eyes, hands, feet etc and therefore he is called *Viśvataśchakṣu*, *Viśvatomukha*, *Viśvato-bāhu*, *Viśvataspāt*, etc. That self centred (वृत्तोजा, Manu, 1. 6) state is symbolised as Vāmadeva, the Left Deity, and the next stage as Dakṣha, the Right Deity. In other words Vāmadeva is Purusha, Dakṣha is Prakṛiti. There is an initial conflict or discord between Vāmadeva Rudra and Dakṣha. Dakṣha thought that his Yajña would be accomplished without the presence of Śiva and, therefore, while he invited all his sixty daughters to his Yajña he did not send invitation to Satī, the eldest daughter married to Śiva. The result was that Dakṣha's Yajña was doomed to failure. Without the presence of Purusha, Prakṛiti is incomplete. Then Dakṣha's head is replaced by that of a goat's head which is the symbol of the Unborn or Unmanifest Prajāpati called *Aja*, *Avyaya* or *Ekam*, with the presence of *Aja* in the Yajña the cosmic ritual becomes complete.

The *Āṅguṣṭhī Purusha* is an elaborate symbol in the Upanishads and the Gītā. In the Kaṭha Upanishad the *Āṅguṣṭhī Purusha* is said to have its seat in the centre of the Self. अङ्गुष्ठमात्रं पुरुषो मध्यं आत्मनि तिष्ठति ।

ईशानो धूम्रवर्णः न ततो निजुगुप्सते ॥ (Kaṭha 4 12)

The nature of *Āṅguṣṭhī Purusha* is that of smokeless fire (अङ्गुष्ठमात्रं पुरुषो ज्वोतिरिवाधूमकः Kaṭha 4 13)

It is also spoken of as *Amṛitam Śukram*, i.e. Immortality and Seed which sprouts as cosmos and which is permanently seated within the self of every one (अङ्गुष्ठमात्रः पुरुषोऽन्तर्यामी सदा जनानां

हृदये सन्निविष्टः । तं विद्याच्छुक्रममृतम्, Kāṭha. 6. 17). If the body be spoken of as the Muñja grass the thin reed within it (*Iśhikā*) is like the *Angushṭha Puruṣha*.

In the Śvetāśvatara, the same truth about *Angushṭha Puruṣha* is repeated (Śvet. Up. 3.13) and it is added that he is effulgent like Sūrya; in that centre abide *Sankalpa* and *Ahaṅkāra*, the two emanations called *Buddhi* and *Mahat* respectively, and the nature of this inner being is as subtle as the point of a needle (आराग्रमात्रः Śvet. Up. 5. 8). The minute size or absence of size is also known as *Prādeśamātrā*, i. e. measure of a span in which the span (*Prādeśa* or *Vitasti*) is supposed to be the unit in which *Prāṇa* realises its active functioning (*Angushṭha-prādeśa-āvara-mātram*, Maitrāyaṇī Up. 6.38). This is also repeated in Chhāndogya Up. 5. 18 1 that this being has its seat in the *Hriddeśa*, i. e. invisible centre within a Person (cf. अंगुष्ठमात्रः पुरुषो हृद्देशेऽजुंन तिष्ठति, Gītā 15. 15, also Bhāgavata 2, 2. 8, केचिस्त्वदेहान्तर्हृदयावकाशे प्रादेशमात्रं पुरुषं वसन्तम्).

CHĀKSHUSHA PURUṢHA— The opposite or the concomitant principle of the Unmanifest or Formless *Angushṭha Puruṣha* is the manifested and formed *Chākshusha Puruṣha*, namely person in the eye. It is so named from the reflection that the pupil in the eye receives of the material forms (Bṛihad Up 2 5 5; 4. 4. 1). It is said to be the same as *Indra* in the right eye and *Indriāṇī* in the left eye, the two kinds of *Prāṇic* forces which as *Male* and *Female* are said to be meeting within the cavity of the heart (इन्द्रोऽयमस्य जायेयं सव्यचक्षुष्यवस्थिता । हृदयान्तर्गते सुषौ, Maitrāyaṇī Up 7. 11).

Thus *Dakṣha* is the same as *Yajña* and *Dakṣiṇā* same as *Dākṣhāyaṇī*, being allied symbols having reference to the created cosmos which is conceived of as the *Right Hand* activity of the Creator.

These three versions of *Dakṣha* story as they emerged in the hands of the Purāṇic writers contain a good deal of cosmogonic symbolism.

DHRUVA— In the above account there is a reference to *Uttānapāda* whose son was *Dhruva*. *Uttānapāda* is also referred

to in the Rīgveda X 72 3-4, where the earth is said to be born from Uttanapāda and from earth the quarters of space Uttānapāda is Surya and Dhruva is the fixed and changeless fulcrum which the Creator has fixed as the central point round which all moving bodies circumambulate Such is the conception of Dhruva that even the Saptarshis go round him The story of Vena and Prithu was also Vedic which will have to be taken up at a later stage

TEN PRĀCHETASA RISHIS— Prāchinabarhis as Prajāpati procreates the ten Prachetasa Rishis The Bhagavata makes it clear that the Prāchetasa Rishis were called Viśva sriḥ (Bhāg. 6 5 50 51), that is the ten creative principles which were not different from Pranic powers By their penances all the trees were guarded The esoteric meaning is that each universe is represented as a tree and the life principle with its ten constituents permeates the whole creation The Prachetasa Rishis represent the ten forms of Agni, viz *Garhapatya*, *Ahavanīya* and the 8 *Dhishnyā* Fires which are intermediate between the first two Prāchinabarhis is the name of Agni and the ten Prāchetasa Rishis are his manifestations They married Marishā, the daughter of Soma, whose son was Daksha (M 4 49)

DAKSHA S PROGENY— The literal meaning of Daksha is the right hand one It refers to the descent of Prāṇa in Matter Daksha is contrasted with Vāma-deva, i.e. the god on the left hand Vāma is the upper half and Daksha, the lower half, who is also associated with Dākshāyani, viz the goddess, as against Purusha The problem before Daksha was to initiate *Matlunī Śrishi* He started on this programme Mārishā, the daughter of Soma having given birth to Daksha followed it up by producing the plants and trees (M 4 45 50) But this did not solve the problem So Daksha Prāchetasa produced by the power of Soma 80 crores of creatures bipeds and quadrupeds, but again this did not fulfil the scheme of the Creator

PĀSCHAJANĪ— Then Daksha begot on his wife Pāñchajani 1000 sons Pāñchajani is a significant term pointing to the five material elements which combine in producing the physical

body One thousand is an indefinite number These sons came under the influence of Nārada and became mendicants

VIRINĪ— Daksha tried again and from his wife Virinī he produced another set of 1000 sons Nārada directed them to go to the end of the earth and come back with its measure They have not yet returned This only means that the Universe brought into existence by Daksha is unlimited In Vedic symbology there are three infinite principles each called *Sāhistr* and it is these that were produced by the impelling force of the Creator (त्रेधा सहस्रं वि तदैरयेयाम् RV VI 69 8) The Three Thousands are Veda sahasrī, Loka sahasrī and Vak sahasrī symbolising respectively the infinite creations of Mind, Prana, and Matter The first two attempts of Daksha to create from Pañchajanya and Virinī did not prove successful, because those were the creations on the level of Manas and Prana, both of which are above Matter The name Virinī denotes the mother of Vira or Prāna

DAUGHTERS OF DAKSHA— Daksha now tried another experiment, viz creation on the level of Vak or Matter She is represented as a female and therefore the third generation in Daksha's creation is that of the female daughters These are the well known 60 daughters of Daksha (M 5 12) It is said that he gave away 10 of them to Dharmā 15 to Kaśyapa, 27 to Chandrama, 2 to Kṛiśāśva, 2 to Angirā and 4 to Arishtaṇemi (M 5 13 14) This is a long list and purposive one since all of them are conceived as the mothers of gods (*Devamatarah*) Of the 10 wives of Dharmā one is named Vasu, who became the mother of the 8 Vasus Their names are also given here as comprising the 5 elements, Sun and Moon and Dhruva (M 5 21) These are no different from what is understood as the 8 principles of manifestation, the Ashtamūrtis of Śiva viz Pañcha bhūtas, Prana and Apāna and the principle of Mind The 10 daughters married to Dharmā have reference to the primeval creation which is mentioned as तानि धर्माणि प्रथमान्यासन्, viz the 10 Dharmas or constituents of Virāj which exist in the Universal

Here two references are important, viz., the birth of Kumāra as the son of Agni in the grove of the *Sara* grass (*Saccharum sara*). The *Sarastama* or the stem of *Śra* represents the human body in which the spinal column or *Meru-dīndā* with its internal canal called *Sushumna* is the birth place of the six headed god *Skanda*. It is a Tāntric or Yogic conception and the god is the symbol of the power generated by the 6 chakras who are the 6 mothers conjointly nurturing the Baby named Kumāra. A detailed description of the birth of Kumara and his conquest over Tarakasura occurs later as a lengthy episode in this Purana (chaps 146-160).

FOUR FOLD KUMĀRAS— A special feature is the conception of Kumara as one of the four brothers, named Śakha, Viśakha, Naigameya. These are known as *Chatur murti* or *Chatur atmā* with different sets of names. For example, Kumara, Skanda, Viśakha and Mahasena appear on the gold coins of Kuvishka in the early Kushana period. This was the Kumara cult which was once very popular. In the *Kāśyapa Samhitā*, *Revati kalpa* it is stated that these were the four brothers of Nandikeśvara who had a sister called Shashthī. These are mentioned as originally *Balagrahas* or spirits afflicting or protecting children. In course of time their status became respectable and one of them Skanda emerged as the greatest of them in the form of the son of Śiva and Parvatī. The symbolism that is intended to be conveyed here is the same as of the four Kumaras who were son of Brahma and named Sanaka, Sanandana, Sanatana, and Sanatkumara. These four represented the four fold scheme of creation and were correlated with the *Chatuspada* principle.

VIŚVAKARMA— A casual reference is to Viśvakarmā, son of Prabhāsa as a *Prajāpati*. He is said to be a *Śilpi* or the craftsman of the Gods (*Amara vadlakī*) who was entrusted with the work of building temples, palaces, gardens, images, ornaments, ponds, wells, etc. (M 5.27.28). In the *Rigveda* X.81.82 *Prajapati* is described as *Viśvakarmā*, whose divine art is manifest as the cosmos. He creates the Cosmic Tree

and is the Archetypal principle (प्रथमच्छद्) that has entered all the subsequent forms to be created by Dakṣha on the level of Mind, Life and Matter, i.e. in *Dyava Prithivī* and *Antarikṣha*. The mention of Prabhāsa points to Prabhāsa pattana in Saurāshṭra, which was at one time the biggest centre of Sthapatis in Western India, and has retained its fame to this day.

Another important reference is to the 11 Rudras who were all the Manasa Putras of Surabhi, the divine cow. From them 84 crores of Ganas were created for the protection of the world. The 11 Rudras are named here and also later on (M 153 19). The *Linga Purāna* (1 82 40-41, *Harivamśa* 1 3 49 52, *Bhavishya*, *Brahma parva* 125 7) and other texts give variant names of the 11 Rudras. The *Vayu* speaks of millions of emanations of the 11 Rudras and describes them as *Vaiśvānara mukha*, i.e. having the fire as their mouth (*Vāyu*, 101 314 315). In the *Śiva Purāna* it is clearly stated that the Rudras are but different forms of *Prānas*. They were directed to create the numerous creatures

ये रुद्रास्ते खलु प्राणा ये प्राणास्ते तदात्मका ।
 प्रजासन्तानहेतोश्च प्रयतश्चमर्तद्भिता ।
 एवमुक्ताश्च रुद्रुर्दुर्द्रुवुश्च समन्तत ॥२६॥
 रोदनाद् द्रवणाच्चैव ते रुद्रा नामत स्मृता.

(*Śiva Purāna*, *Vāyaviya sam* 12 25 30)

RUDRAS' CRYING—This explanation of Rudra as *Madhya Prāna* and his 11 manifestations as the other *Pranas* was a Vedic conception (see ŚB 6 1 11). The etymology of Rudra which appears fanciful is also rooted in Vedic tradition. The meaning is precise and clear. As soon as Rudra or *Prāna* becomes manifest in an organism or on the plane of Matter it 'cries for food'. This principle of hunger (*Aśanaya*) is compared to the crying of a child who weeps when he becomes hungry. So from the beginning Agni Rudra began to cry for food when the Devas said—Let us appease him with food. This crying of the metabolic fire is a continuous process through life. Agni is satisfied with *Anna* but for a short time only. It cries again

and the same process is repeated Agni is *Annāda*, the eater of food and Soma is *Anna* Agni and Soma mingle with each other and only then Yajña is completed

This is the principle of *Rodana* to which the Puranas make frequent reference (cf Harivamsha 2 74 22 , also 3 14 39) The Devī Bhāgavata states that the Golden Egg (*Svarṇa dīm̐ha*) split in the waters where it was floating and from it was born a Babe which began to cry as it was afflicted with hunger That Babe was *Mahā Virāt*, *Deva Rudra* i e the Universal Life principle called *Mahādeva*

EIGHT NAMES OF KUMĀRA— In the ŚB and also in the Purānas there is another version of the crying of the Babe When the life principle (*Madhyi Prāṇi*) became manifest it had no name and so it cried Prajapati asked the reason and being informed that the child wanted a name, first gave him the name Rudra, then Śarva, Paśupati, Ugra, Aśani, Bhava, Mahadeva, and Íśana (सर्वसरे कुमारो अजायत सोऽरोदीत् । तं प्रजापतिरब्रवीत् कुमार किं रोदिषि "सोऽब्रवीत् नाम मे देहि "तमब्रवीद्बुद्धोऽसीति " तानि एतान्यष्टावग्निरूपाणि, कुमारो नवम, ŚB 6 1 3 1 18) This was the conception from which the Purāna writers developed the Ashtamūrti conception of Śiva on the one hand and of his son Kumara on the other The fact is that the eight forms of Rudra or Śiva symbolise the five gross material elements, 2 opposite principles of Prāṇa and Apāṇa (Heat & Cold) and the principle of Mind which is the eighth The Liṅga Purāna explains them as follows —

- 1 Śarva = Prithvi
- 2 Bhava = Jala
- 3 Paśupati = Agni
- 4 Íśana = Vāyu
- 5 Bhīma = Ākāśa
- 6 Rudra = Sūrya
- 7 Mahādeva = Soma
- 8 Ugra, also called Dhruva, Dikshita Brāhmaṇa
= Yajamāna or the principle of mind
(मनो वै यजमानस्य रूपम्, शु० १२।८।२।४)

All these 8 categories are insufficient to create life. Only when they combine as one life becomes manifest which is known as Kumara, the 9th creation of Prajāpati (कुमारो नवमः, SB 6 1 3 18)

PRINCIPLE OF DRAVANA— Another factor in the creation of the Rudras is said to be *Dravana* or movement. This is true since Agni or Rudra is another name of movement or the process of contraction and expansion called Prāna. But prior to the emergence of rhythmic movement in the primeval stages movement was riotous, unmeasured, uncontrolled and the natural result was that movement was useless for Yajña. It was an Agni which was destructive. Prior to the creation of Sūrya motion was of this nature, but as soon as Sūrya comes into existence as the model of rhythm where the movements of all the rays from the beginning of time to the end of it are predetermined and controlled they are rhythmic and creative of Yajña. The Vayu Purāna gives a correct description of this phenomenon by saying that when the Great God Rudra had created millions and billions of other Rudras they were not able to create until Śiva ordained that they would be controlled by rhythmic activity, i.e. become *Chāndogah* and as such they would be permitted to take part in the Yajñas and become the rhythmic movements of time in the *Manvantaras*.

यज्ञभाजो भविष्यति सर्वे देवयुगे सह ।

मन्वन्तरेषु ये देवा भविष्यन्तीह च्यवन्ता ॥ (Vāyu 10 60)

MEANING OF शतरुद्रिय— In fact this was the Śata Rudriya doctrine of the Vedas (Yajurveda Book 16). It is stated there that in the beginning there was one Rudra (एको रुद्रः) but he created thousands and thousands of innumerable Rudras out of his one self (सहस्राणां सहस्रं तु आत्मनोपम-निश्चिता, Vāyu 10 58, असंख्याता सहस्राणि ये रुद्रा अभिभूयाम्, यजुः १६।४). Out of these innumerable hosts emerged the numbered ones named *Śata Rudrāḥ* or what is described in the ŚB as Rudra of hundred heads, (शतशीर्षाणि रुद्रः शतरुद्रियमित्याचक्षते परोक्षं (ŚB 9 1 1 7). It is further pointed out that when the powers of Rudra became measured they became pacified

(शान्त, SB 9 1 1 2) and this pacification or rhythm was achieved by Agni being given its Soma (तस्या एतदन्नं समभरन्त्यन्तदेवस्य ह वै तच्छतरद्वियमित्याचक्षते परोक्ष, ŚB 9 1 1 2) There certainly came a time when order emerged out of chaos and that stage may be described severally as the commencement of *Yajña*, as the creation of *Sūrya*, as the instrumentation of the Three Vedas for the cosmic music, as the pacification of riotous Rudras of weeping and darting aspect For the Vedic Rishis this was one and the same principle expressed through variant symbolism The basic principle is that cosmisation is rhythmisation This principle of *Yajña* is symbolised as Dakṣha, the presiding Prajapati of *Yajña* and it is for this reason that the expounding of Rudra *śrīṣṭi* forms an integral part of the description of Dakṣha

NAMES OF ELEVEN RUDRAS— The names of the 11 Rudras as given here (M 5 29 30) also have their meaning They are

- 1 Aja-ekapad 2 Ahirbudhnya, 3 Virūpāksha,
- 4 Raivata 5 Hara, 6 Bahurūpa, 7 Tryambaka,
- 8 Savita 9 Jayanta, 10 Pinākī 11 Aparajita

The *Linga* (1 82 40-41) and *Bhaviṣya* (*Brahma parva* 125 7) give slightly different lists The *Matsya* itself differs substantially in its names as given in the second list (M 153 19) However, taking the present list as our basis we may explain them as follows

अजैकपाद—*Aja-ekapād* and *Ahirbudhnya* were Vedic deities mentioned several times in the *Rigveda* (RV \ 66 11, 2 31 6) Sometimes they occur together and sometimes separately The unborn *Aj*, transcendent *Ayaya* Puruṣa is the *Aj* *Fka jād* principle Literally it means the One-footed Goat in which the epithet *Fka jād* stands for the absence of motion because with one foot there can be no movement *Aj* has two meanings, viz unborn (from अजन्) and one who capers or leaps about (from the root *Aj* to frolick or frisk) Both these meanings are valid with reference to the Unborn Creator who is devoid of movement when he is one-footed i.e. at rest, prior to creation,

and secondly when he becomes subject to motion regulated by the cosmic rhythm (for detailed explanation of the *Aja-Ekapād* principle see my paper *Aja-Ekapād* published in *Sparks from the Vedic Fire*, pp. 40-43).

Aja is also the name of Prajāpati Brahma. In his womb all the worlds exist like spokes in the hub of a wheel. This aspect of Prajāpati precedes all other manifestations; all the forces exist in the restful centre and become operative against that substratum.

अहिर्बुध्न्य—The next principle is called *Ahirludhnya* which literally means the Dragon of the Deep. It is the same as *Vṛitra*, the great serpent which existed in the primeval ocean as an Asura that had monopolised all powers and forms within himself (सर्वं ब्रुत्वा शिरये, ŚB. 1.1.3 4), The Deep Sea where the Serpent *Ahi-Vṛitra* lies concealed is the region of primeval darkness, कृष्ण नियान of Varuṇa (RV. I. 164.47). Indra the genius of light subdues *Vṛitra* and creates manifest forms.

विरुपाक्ष—This is the third principle in the evolutionary process which in the list of Rudras is called *Virūpāksha*. It is the same as saying that Indra by his intrinsic power fashions the diverse forms 'इन्द्रो मायाभिः पुरुरूप ईयते' RV. VI. 47.8).

त्वष्टा or बहुरूप—The creation of different forms depends on the principle of differentiation, i. e. God *Tvasṭā* who is here described as a Rudra (त्वष्टा रुपाणि पिशतु ; त्वष्टा रुपाणा जनिता पशूनाम्, Atharva 9 4.6). In the Matsya list its corresponding name is *Bahurūpa*.

रैवत—The next Rudra is *Raitata* named after *Retatī*, the presiding constellation of *Pāśu*s or animals. Its deity is *Pūṣan* and *Rarvata* signifies the principle of nutrition (*Posha*) without which no animal form can be created. As a counterpart to it is *Hara*, that is the opposite of that which nourishes. As already explained birth and death go together in the creative process.

त्र्यम्बक—The Rudra named *Tryambaka* represents the various Triads on which the entire cosmos is based. It is both the deity of the three eyes or the conscious principles of *Jāyat*,

Svapna and *Sushupti* or *Sirya*, *Chandra* and *Agni*, and also the son of Three Mothers, *Amba*, *Ambika* and *Ambālikā*. These three Sisters represent the three fires of the cosmic *Yajña* or the three Mothers who create the three great principles of Mind, Life, and Matter.

सविता—The Rudra called *Savitā* stands for the deity who symbolises the initial impelling of the forces that abide in the centre ('सविता वै देवाना प्रसविता') It is the principle of mind that generates all activities and is called *Savitā*.

जयन्त and अपराजित— *Jayanta* as a Rudra represents the power of *Indra* and *Aparajita* of *Vishnu* who respectively symbolise the centrifugal and centripetal forces in each system (इन्द्र in rivalry with विष्णु , इन्द्रश्च विष्णो यदपस्पृधेताम्, RV VI 69 8)

पिनाकी— *Pinakī* is the great Bow man or hunter who is shooting his arrows in the form of smaller and bigger units of time at all his creatures. The bow (*Pinaka*) represents the spinal column within the body and the *Axis Mundi* for the whole world outside. The rod with which the bow is made is straight (*Stikānu*) but there can be no action of the bow unless it is bent. The straight rod of the bow has no tension, and therefore no movement, गुणवैषम्य the principle of curvature is essential to create tension and that is the form of Rudra as *Pinākī* ('रम्भ. पिनाकमिति दण्डस्य' Yaska). Rudra as a bow man is called *Mriga iyadla* (Aitareya Br 3 33). The implication is that Rudra as *Paśupati* is controlling the *Paśus* or *Mrigis* with his arrows. From this germ was developed the doctrine of *Paśu*, *Paśā*, and *Paśupati* by the *Paśupati* teachers for which the Puranas stand as the pre-eminent sources.

The Rudras are said to be born from the universal Divine Cow called *Surabhi* (मुरभीर्गर्भसमवाः M 5 32). The *Surabhi* cow is the same as *Aditi*, Universal Nature or Infinity. She is the mother of all gods and of Rudra or of *Agni* as the form of all Gods (अग्नि सर्वा देवता). The 8 Vasus, 11 Rudras, 12 *Ādityas* constitute the cosmic wheel and their composite form is essential for movement, so it is said that these three composite hosts of

deities (*Deva ganah*) are born from Aditi, the Universal Cow who bears within her the womb of immortality (*Amritasya Nabhih*) which has unlimited potentiality of creating life in space and time —

अदिति द्यौरदितिरन्तरिक्षमदितिर्माता स पिता स पुत्र
अदितिर्विश्वेदेवा पंचजना अदितिर्जतिमदितिर्जनित्वम् ॥

KUMĀRA—In Matsya (5 26) there is mention of Kumara, son of Agni, and his three other brothers, named Śakha, Viśakha and Naigameya, elsewhere mentioned as *Caturdhatma* Kumara is the same as Agni who is identified with Rudra and therefore Kumara is both called *Agni putra* and *Rudra putra* As a matter of fact Kumara is the symbol of the Babe or the life principle manifesting in every individual centre or *sarira* Its Vedic background has been explained above with reference to the *Ashtamurti* form of Śiva, Kumara being the ninth creation (कुमारो नवमं सर्गं, SB) in whom all the preceding eight elements become integrated as one This is the material body invested with consciousness or life He is called here the son of six *Kṛttikā* mothers and therefore named Karttikeya and Shanmatūra (अपत्यं कृत्तिकानां तु कार्तिकेयस्ततः स्मृतं, M 5 27) The 6 *Kṛttikas* are the six stars in the constellation of Pleides but they are only used as symbol in order to explain an *Adhyatmika* truth The six *Kṛttikas* point to the 6 Yogic *Chakras* or plexus in the human body located in an ascending order in the spinal column or more correctly in the spinal canal called *Sushumna* From below they are as follows

- 1 Muladhara Chakra—Coccygeal region with 4 vertebrae controlling the excretory organs and the Earth
- 2 Svādhishthana —Sacral region with 5 vertebrae controlling the generative organs —Water
- 3 Manipūra Chakra —Lumbar region with 5 vertebrae controlling the gastric centre or solar plexus—Fire

- 4 Anahata Chakra —Dorsal region with 12 vertebrae
controlling the heart—Vayu
- 5 Visuddhi Chakra —Cervical region with 7 vertebrae
controls the throat—Ākasa
- 6 Ajña Chakra —in the centre of the eye-brows is
the seat of *Manas* *Buddhi* and
Alankara

These are the 6 Mothers whose intrinsic powers are combined in the Pranic Hero that is born when the Yogi has controlled the 6 Chakras and has lifted himself above the five *Tanmatras* and their pleasures after having restrained the five organs of perception and five organs of action together with the higher principles of *Vijñāna* and *Manas*. This is no ordinary thing since it requires the greatest purification (*Mala visodhana*) by constant physical and spiritual practices of *Yama* *Niyama* *Dhīra* and *Dīyana*. All this is implied in the conception of Kumara which became an integral part of the philosophy of Yoga on one side and of the Tantras on the other. In the Kushana period when concrete practices of Yoga were being formulated the symbolism of Kumara was highly developed and his images also began to be made in the form of a young beautiful hero holding a Śakti and sometimes depicted as the commander of the divine army or the leader of the divine hosts (*Devīśa*) against the Asuras.

Thus Kumara is the embodiment of physical and spiritual energy that belongs to each individual organism or human centre. In the Matsya a very detailed account or epic description of the birth of Kumara and his exploits against Taraka is given in Chapters 138-160 and many other Purāṇas also take up this theme in a more or less detailed manner. The sextuplicated form on the plane of matter is called *Ṣṭadavarga* in the Matsya itself and consists of Manas and the five gross elements all six being modifications of the principle of Buddhi or Mahat viz the universal intelligence (जाना ससर्जं पद्मगन्धिं बुद्धिपूर्वगन्धिं स्वकमजान् । अजातकोष्मयद्वेषा ब्रह्मणोऽव्यक्तजमन M 154.355)

The four forms of Kumāra are mentioned in early Sanskrit literature in several ways. In the Revatī Kalpa of the Kāśyapa

Samhitā it is said that Nandikeśvara or Śiva with his bull had four brothers, named Śakha, Viśakha, Kumāra and Naigameya, and a sixth sister called Shṛṣṭhī. On the coins of Huvishka, a Kushāna emperor, the four brothers are depicted as MAHĀSENO, KUMĀRO, VIZĀGO, SKANDO. The explanation of the one deity Skanda having become diversified as four is a little obscure, but seems to have been evolved on the analogy of the four Kumāras or the mind born sons of Brahmā, named Sanat kumāra, Sanaka, Sanandan and Sanātana, of whom Sanat-kumara is identified with Skanda who is also a Kumāra or eternal Brahmachārī. The classical names Śākha, Viśakha and Naigameya have different etimologies. In the Matsya Viśakha is said to be born from the right side of Devī. Naigameya is derived from Naigama i.e. merchant class, amongst whom the worship of this deity was popular. By a confusion of names the Jainas called him Naigameśa and there is an image from Mathura (now in Lucknow Museum) depicting a goat-headed deity bearing the inscription Negmeso.

Leaving aside the iconographical form if we look to the inner meaning, we are told in the Matsya Purāna itself that the seed of Agni was born as Skanda. He was taken over by the Kṛttikās who formed an integrated Śākhā or Reed for his sake. This reed is the same as the Golden Reed of Vedic literature symbolising the Merudanda in the human body where the various Chakras are located. This Śākhā gives the name of Śākha to Kumāra. This energy or power is becoming manifest in the form of the five Bhūtas or sense organs and Mind which have branched out externally for the sake of creating manifest life and therefore the six faced Skanda became known as Viśākha :—

वामं विदार्य निष्क्रान्तः सुतो देव्या पुन शिशुः ।

स्कन्दाच्च वदने बहे शुक्रास्सुवदनोऽरिहा ॥१॥

वृत्तिवामेलनादेव शाखाभिः सविशेषतः ।

शाखाभिषा समाख्याता पट्सु वस्त्रेषु विस्तृताः ॥

यतस्ततो विद्यालोऽम्बो स्यातो लोनेषु पण्णसः ।

स्वन्दो विद्यातः पट्पत्रो वार्त्तिमेवैव विभ्रुतः ॥ (M 159. 13)

Here Śakha is the six jointed single branch that is the Merudanda in which God Skanda takes his birth as the son of Kundalinī or Yogic power. From there it branches out as Pañcha Mahā bhūtas and Mind which are together termed as Viśākha.

KAŚYAPA— Kaśyapa in the Veda is the name of Prajāpati. Literally it means one who drinks water from the margins of the lake called Brahma sara (कश्यपे पिवति इति कश्यप). In this sense Kaśyapa is the same as Kachchhapa which in Vedic language was called Kurma, that who is called Kūrma is the form of Prajāpati by which he created the world. Since he created he was called kūrma. Kūrma is the same as kaśyapa and therefore all creatures are called kāśyapa Prajā.

स यकूर्मो नाम एतद्वै इदं कृत्वा प्रजापतिः प्रजा असृजत ।

यदसृजतावरोत्तद्यदवरोत्तस्मात्कूर्मं कश्यपो वै कूर्मस्तस्मादाहुः

सर्वा प्रजा. कश्यप्य इति (ŚB 7 5 1 5)

What is the meaning of this symbolism? The answer is that the range of Dyāvā Prithivī is the spatial expansion for each individual being or cosmos. He is deriving life sap or Prāna from the Universal which envelopes it on all sides and thus is verily kaśyapa or kūrma (द्यावा-पृथिव्यो हि कूर्मः, ŚB 7 5 1 10). According to the Brāhmana literature Āditya or Sūrya is also called kūrma for its own system because he is the symbol *par excellence* of Prāna, the principle of contraction and expansion which is creating all creatures.

Matsya Purāna chapter 6 is practically a commentary on the last statement of ŚB that all creatures are the creation of kaśyapa Prajāpati. The Purāna mentions that 10 daughters of Dakṣha were married to kaśyapa as Aditi, Diti, Danu, Arishṭā, Surasā, Surabhī, Vinatā, Tāmra, Kadrū, Viśvā, Muni. They became the mothers of all creation. Aditi gave birth to 12 Ādityas named Indra, Dhātā, Bhaga, Tvashṭā, Mitra, Varuna, Yama, Vivasvān, Savitā, Pūshā, Amśumān and Viśnu. All these names are found in Rigveda, but the selective number of Āditya gods there is only 6 or 7. Later on this

The Nagas are the subject of literary description, folk lore and religious worship especially in the Buddhist and Brahmnical tradition e g Ananta, Śesha, Vāsuki, Karkota, Airāvata, Kambala, Aśvattha, Takshaka, Elapatra Dhritarashtra, Sankha pala and each one of these occurs as a principal motif of Buddhist and Brahmnical folk lore Even Patañjali is mentioned in the list, most probably as the form of the great grammarian, author of the Mahabhashya, who owing to his capacious mind was considered to be an incarnation of thousand headed Śesha Panini in this list also seems to point to the same phenomenon These Nāgas are said to have been consumed in the sacrifice of Janamejaya

Kaśyapa's wife named Krodha vaśā gave birth to the host of Rakshasas and also the many Rudras who are embodiments of Krodha or Manya

Surabhi, wife of Kaśyapa gave birth to the cows and she buffalos It is stated in some of the Purānās that Surabhi from Brahmā was the mother of Rudras (HV, 3 14 11, also HV 1 3,49 52) Surabhi is the same as Aditi, the primeval cow identified with Infinity or Universal Nature whose milk sustains all creatures

Muni gave birth to the many Rishis and to the Apsarases Arishta, another wife of Kaśyapa gave birth to the Kinnaras and the Gandharvas Ira became the mother of plants trees, grasses and shrubs and also crore of Yakshas and Rakshasas Diti became the mother of the 49 Murut hosts

Thus all the creatures ranging from the plant kingdom to the heavenly gods of light and the Āsuric forces of darkness as also birds and animals were born from one Creator, namely Kaśyapa Prajāpati through his 10 wives At this stage we may grasp the meaning of the symbolism of ten which is synonymous with Virāj Kaśyapa is Prajāpati Brahmā, Hiranyagarbha or Sūrya and his ten wives are the female mothers of creation at all levels Indeed these are typical of various temperaments of beings who may be called the 10 Rudras All these ten incarnate as human beings with different physiognomy and

temperaments whom we see around us That is why in this list of Kaśyapa's sons and daughters there is no separate mention of human beings or Manushyas

It we analyse the above list closely we find that the whole world of gods, spirits, ghosts, demons, gnomes and ghouls is present here in order to make a complex system of mythological beings who are employed as concrete symbols of Nature's powers Their greatest influence is found on popular mythology which has continued from the Vedic times upto this day There is no end to the different forms of Yakshas, Nagas, Gandharvas, Devas, Munis, Asuras, Daityas, Dānavas, Garuḍas and Sarpas who are living forms of folk worship and folk tales on the one hand and also vehicles of thought for expressing the higher principles of religion and cosmology In one word these are but different forms of *Prana* or *Chetanā* with which the whole world is filled at all times and places and the popular mind cannot live without them

49 MARUTS— The birth of the 7 Marut hosts and of their further sevenfold differentiation into a host of 49 Maruts was a Vedic conception but transferred to Purāṇic mythology in association with Diti Aditi and Diti form a pair of the two aspects of creative energy The one which is immortal is called Aditi and the other which is mortal is Diti (अदिर्दिंश्च RV V 628, IV 2 11) As Prishni or the two-coloured cow Aditi is said to be the mother of Maruts (RV VI 66 3) That was one aspect of the Maruts in the womb of Aditi, but they also exist in the womb of Diti who was the counterpart of Aditi Aditi is *Aditi* whereas Diti is *Kṛiti* (Atharva 11 5.26, Aditi is *Uṣiti* and Diti is *Achiti* (RV IV 2 11) This the same Maruts which had become sevenfold in the womb of Aditi, suffered further fragmentation in the womb of Diti This Vedic idea was taken up in the Purāṇas and given the form of a short legend The Matsya depicts mother Diti as a very unhappy woman She performed penances like a Rishi on the banks of Sarasvatī in the Saranī Panchajanya holy region of Kurukshetra for a hundred years, she

number was extended to 12 in accordance with 12 months of the year. The R̥gveda mentions 8 sons of Aditi and in the Atharva she is called the lady of 8 wombs (*Aṣṭa-yoni*) and mother of 8 sons (*Aṣṭa-putrā*). These included the 7 Ādityas and the 8th Mārtaṇḍa or Sūrya, and since the latter became the foremost of the Āditya gods the transition from 7 to 12 was natural.

Diti, the second wife of Kaśyapa gave birth to Hiranyakaśipu and Hiraṇyāksha for whom Viṣṇu had to incarnate as Nṛsiṃha and Varāha. The word *Hiranya* in these two names is a pointer to their Praṇic symbolism as the first germ of life called Hiraṇyāksha and its Mahimā called Hiraṇyakaśipu. The word *Kaśipu* denotes the golden seat or substratum on which Prāṇa becomes manifest. Hiraṇyakaśipu gave birth to four sons including Prahlāda, the latter again having four sons of whom one was Virochana who became the father of Bali and Bali was the father of the hundred sons including Bāna, the eldest.

These are all symbolical names Prahlāda is *Ananda* permeating *Manas-Buddhi Chitta-Ahaṅkāra*. Bāna was a devotee of Śiva and his story is well-known because of his rivalry with Kṛishṇa and defeat by the latter. Bāna is called thousand-armed and in the Vedas it is the shaft of Rudra shot by his bow that has innumerable forms piercing every organic centre of life.

The third wife of Kaśyapa, Danu, gave birth to one hundred sons, of whom the eldest was Viprachitti, implying the *Chitta* or creative impulse of the Creator who is called the Great Vipra. Most of the Asura chiefs like Śambara, Vṛishabhānu, Puloma (father of Paulomī Śachī, wife of Indra) were sons of Danu. The number of Dānavas is stated to be 60,000, again a symbolical number like 60,000 Bālakhilya Rishis, or the 60,000 sons of Sagara, where 60 is the symbol of rotation and thousand refers to Infinity. The Brāhmanas explain Bālakhilya as the differentiated Prāṇas, but which are so compact that a hair breadth of space only intervenes between two of them. ('प्राणा वै बालखिल्याः' AB. 6-28, ŚB. 8. 3. 4. 1; KB. 30. 8, GB 2. 6. 8) All the Paśus are also said to be the types of Bālakhilya Prāṇas (पशवो बालखिल्याः Tāṇḍya 20. 9. 2). Thus all Bhūta-sṛiṣṭi is conceived

of as Āsuric and typified as the 60,000 sons of Danu. Here are mentioned the several classes of Dānavas often stated to be adversaries of Indra in the Daivasuram conflict, e.g. Pauloma, Kalakeya, Saimbikeya Namuchi, Nivāta Kavacha.

Tamrā, wife of Kaśyapa is said to have become the mother of all the birds. Garuda alone was the son of Vinatā. Bherunda a monstrous motif of the form of a mighty Garuda carrying an elephant in his clutches is said to be the son of Jatāyu who himself was the son of Aruna, brother of Garuda (M 6 36, तेषामनन्तमभवत् पक्षिणा पुत्रपौत्रकम्). The conception of Garuda was originally Vedic being the name of Surya and one of the major deities equal in rank to Agni, Indra, Mitra and Varuna (RV. I 164 46). In course of time the conception of Suparna was much elaborated both in the form of legends and in cult worship. His association with Vishnu gave to the idea of Suparna a new fillip at the hands of Bhagavata teachers who have described him as the vehicle of Vishnu, and in this form he is also represented in images. The great legend of Garuda, the Suparna Saga, has reached its loftiest description in the Ādi parva of Mahābhārata, where Garuda puts up all his herculean strength to bring Soma or Amritam from heaven. In fact this was the popularization of the ancient Brahmnical legend of Gayatrī as a Suparna flapping its wings to heaven for bringing Soma. The nature of Gāyatrī is that of Prana and the flapping of wings is the same as the process of contraction and expansion (समचन प्रसारण), or as the ŚB describes it as the rhythm of coming and going (एति च त्रेति च). Now this was a special feature of Indian legends and of symbolism that a small seed sprouted into a mighty tree, and spread its branches in the most luxuriant manner as the several authors listed. This phenomenon has operated in the case of the legend of Garuda. In the ŚB is found the nucleus of the story of a conflict between the Sauparnas and the Kādraveyas sons of Vinitā and Kadrū respectively, being the powers of light and darkness.

Surasā became the mother of serpents (Sarpa) and Kadrū of the Nāgas of which 66

subjected herself to rigorous austerities and then asked the Rishis to explain to her a *Vrata* which would win for her the love of her husband and the blessings of motherhood. The Rishis in reply explained to her the Madana-Dvādaśī-Vrata, observed on the 12th bright day of Chaitra.

This was done by Diti and Kaśyapa came to her full of affection, and what loving Diti asked of him was a son who should be *Indra-śatru* in the true sense of the term, i. e. competent to kill Indra, king of the Gods. In this connection the Purāṇa writer gives some directions which a pregnant woman was expected to follow (*Garbhini Vritta*). For one 100 years Diti observed the rules of purity, but one day she forgot to wash her feet before going to bed and Indra took advantage of this lapse and split the foetus into 7 portions with his thunderbolt (वज्रेण शतधा चक्रे तं गर्भं त्रिदशाधिपः) and 7 radiant Kumāras were born from the womb of Diti (तथा सप्त वै ते जाताः कुमारः सूर्यवर्चसः, M 7. 55).

The seven Babes began to cry and Indra, the wielder of the thunderbolt, parcelled them out into 49 portions. Even then they did not stop crying and Indra ordered them not to weep (मा रुदतु, M. 8. 62) and hence they became known as Maruts.

In the Yajurveda we have reference to the seven-fold seven hosts of Marut-gods ('सप्तसप्त हि महतो गण.' Yaju. 17. 80 85, ŚB. 9. 3. 1. 25). — The Maruts are symbols of the 7 Prāṇas (प्राणा वै महतः, ŚB 9. 3. 1. 7). These 7 Prāṇas have their independent existence but each one of them is connected with each of the rest and thus has 7 aspects, making a total of 49 on the plane of matter or in the physical body. The nature of Prāṇa as explained above is a kind of crying (*Rodana*, *Aśanāyā*) which is expressed as a process of contraction and expansion (*Samāśchana-prasāraṇa*) and this principle holds good for each Prāṇic energy. Indra is the Madhya-Prāṇa and he controls all the Maruts or the peripheral Prāṇas like a sovereign king who controls his feudatory chiefs (*Sāmanta-Prāṇāḥ*). This quiet or pacified aspect of Marut-gaṇa which has been explained above as Śānta-Rudriya is what is meant by the etymology of the word

'Marut as the divine powers that do not weep or act against the ordinances of the central Prana. The transition from a cosmogonical subject to a popular *vrata* is a special feature of Purānic style with which we meet again and again. It was elaborated in order to relieve the audience from tension or monotony.

MADANA DVĀDAŚI VRATA— The object of the Madana Dvadaśi Vrata is to find a place for the worship of the God of Love, Kama, in the Hindu Calendar year, as has been done for many other Devas and incarnations. The religious calendar of the Hindus is punctuated per month by many feasts and Vratas which have great significance in the life of the people. The Purānas and Smritis mention about 2000 festivals and Vratas throughout the year. Their celebration by individuals depends on free choice. Some are Mahāvratas which are generally observed by a majority of the people. This emphasis on Vrata rites was a special feature of Purānic religion and deserves independent investigation. The present texts of the Puranas are comprised of three main topics namely Tirtha, Dana and Vrata and all of these had a common objective, namely purification and enrichment of the individual and social life by means of positive action in which the individual and his fellow beings are brought together. In the subsequent chapters 64-81 and 95-101 we find again the topic of Vratas treated at length.

KĀMA— There are a few interesting statements about Kāma. The Purana writers knew the Vedic thesis about Kāma as the primeval seed of creation which sprouted in the mind of the Creator. They identify Kāma with the divine principle incarnating in the heart or centre of each being as the supreme principle of Ānanda.

प्रियतममत्र भगवान् कामरूपो जनार्दन ।

हृदये सर्वमूतानां यः मानन्दोऽभिगीयते ॥ (M 7 20)

It is also mentioned that Kāma is Īśvara which is born within our own body.

यः स्मरन् सस्मृतो विष्णुरात्मना महद्भरः ।

सुखार्थो कामरूपेण स्मरेत्तद्भगवतोदरम् ॥ (M 7 28-29)

The Indian point of view does not condemn the God of Love as conflicting with the ideals of morality. The Bhāgavata teachers have paid the highest compliment to Kāma, as the Gita says, 'प्रजनश्चास्मि कन्दर्पः', that is Kandarpa or Kāma is Bhagavan Vishnu himself whose essence is Ānanda. Like Dharma, Artha and Moksha, Kama also has an essential place in the scheme of life as planned in the four stages (Āśrama Dharma). The correct point of view was that Kama should be sublimated and not hated since it is psychologically impossible to wipe out Kāma from the sub-conscious mind.

The 7th Chapter was just a relaxing digression and the thread of story is resumed in Chapter 9. Chapter 8 is an interpolation to the main theme and is obviously written in a different meter. It gives a long list of *Adhipatis*, that is the best of each species on the lines of the *Vibhūti yoga* in the tenth chapter of the Gītā which seems to have largely influenced it.

MANVANTARA AGES— In chapter 9 is given an account of the preceding Manvantaras, namely Svāyambhuva, Svarochisha, Auttami, Tamasa, Raivata, Chakshusha and the 7th Manu named Vaivasvata. For each one of these the names of the Devas, Saptarshis and their sons are separately given. Amongst classes of gods are Yāmāh, Tushitāh, Bhavanah, Sadhyāh, Abhuta rajasah, Lekhāh and lastly seven hosts of Devas (*Devaganah*) including Vasus, Rudras, Adityas, two Āśvinis, Viśvedevas, Maruts and Sadhyas.

This is a definite cosmological scheme which repeats itself from one Manvantara period to another through succeeding durations of time. Each Manu is associated with 10 sons who represent the ten constituents of Virāj or the female principle of Manu. The Saptarshis are typical of the seven Prāṇic powers (सप्तगिरिः, सप्त विप्राः, RV) which are the first to be created.

मन्वतरेषु सर्वेषु सप्त सप्त महर्षयः ।

कृत्वा धर्मव्यवस्थानं प्रयान्ति परम पदम् । (M 9 30 31)

Amongst the Manus of the future are mentioned Sāvarni, Rauchya, Bhautya, Merusāvarni, Rita, Rita-dhāma and Viśvasena (अनागतार्षेणे मनवः).

The time duration of each Manu is called Manvantara which lasts for 71 Chaturyugī periods making a total of 994 Yugas, that is a thousand divine years minus 6. The account of the Manus and their reigning period is a topic which is treated at length or touched briefly in the various Puranas.

STORY OF PRITHU— Chapter 10 relates the story of Prithu who is said to have been the son of Vena and himself the first promulgator of laws and civilised institutions by which the whole human society was organised and the earth as mother began to sustain men with food and other needs.

In the dynasty of Svayambhuva Manu was born a Prajapati named Anga. His son was Vena who was the embodiment of *Adharma* and oppressed the people. The Rishis and Brāhmanas wanted to correct him, but Vena continued with his evil ways. From him were born the Mlechchha people who also were transgressors of *Dharma*. In order to counteract this a new Prajapati was created by the Rishis whose name was Prithu. He was appointed as ruler and he reestablished the reign of law. This process is described as milking of the earth in the form of a cow. The cow gives milk when there is an expert milker (*Dogdha*), and when there is a calf (*Vata*) who suckles her milk. This imagery is extended in different ways invoking new symbols. The earliest elaboration of this beautiful conception is found in the Atharva Veda. In mantra 20 140 5 Vainya Prithu is said to have worshiped the Asvins in his sacrificial chambers (दृषो यदा वैय सादनध्ववेदतो यधित्वा चेतयेयाम्, AV 20 140 5).

MILKING OF VIRAJ— But the real story of the milking of the mother cow Viraj is found in Atharva Veda Book VIII, Sūkta 1, eulogising the Viraj, i.e. the Universal Nature or Infinity conceived of as the wish-fulfilling Kāma Dhanu. It is a long Hymn of 66 mantras. Viraj is the same as *Viraj* the cow in whose body all the divine powers abide, Grishji the newly calved whose milk is still fresh (गृष्टिवंश पीयूषं प्रथम दुहाना, AV 8 9 24), also called Kevali, the same as *Iryakti Prakriti* of later literature, that is who exists in the cosmos but still is beyond it (रितोऽयं दुहते, AV 8 9 24). She is said to have been the same

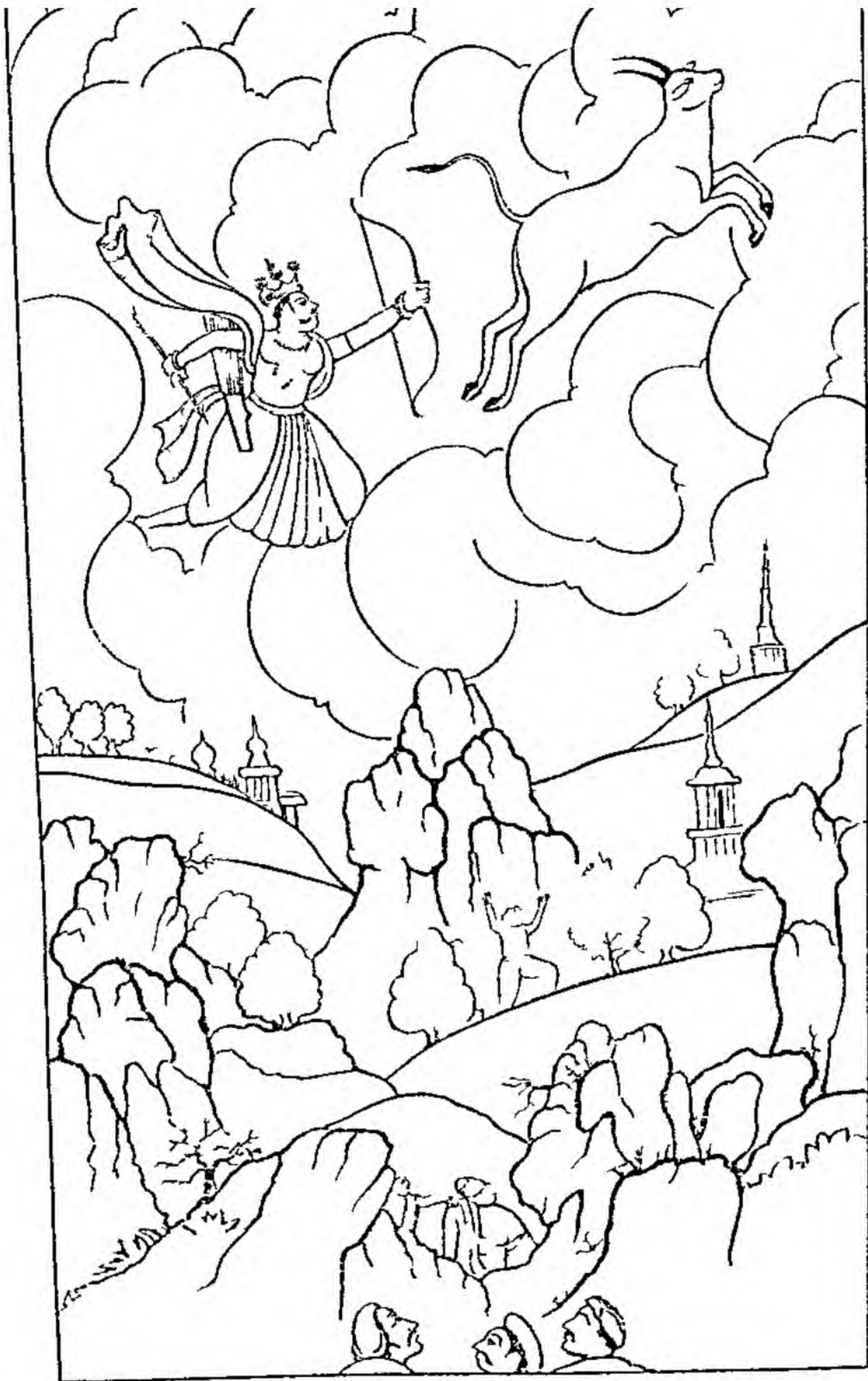
as Aditi and with her four teats nourished the Rishis, Devas, Asuras and men (अथातपंचचतुरश्वतुर्धा देवान्मनुष्यां असुरानुत् ऋषीन् AV 8,9 24) This fourfold scheme conforms to the description of Virāj in several Puranas she has four udders for streams of milks by which she supports four kinds of creatures —

- 1 Rishis who are sustained by the principle of *Vashatkāra* or *Vak*
- 2 Pitris sustained by *Svadhakara* the principle of *Svadh* or material creation by the seed of the two parents
- 3 Devas by the principle of *Siāha* or offering of oblations in the Yajñas
- 4 Men who are sustained by the principle of *Hantakara* or physical body

Clarifying these symbols we might say that the four udders of mother nature typify the principles of Mind Life and Matter, the first one belonging to the Rishis, the second to the Devas and the third to the Pitris. All these three exist severally under these three categories, but collectively they become manifest as *Hantakara* literally that which becomes a *Sanghata* or combined together collectively in the human body where *Manas*, *Prāna*, and *Vak* are integrated into a single system.

This basic idea of the milk of the mother cow flowing in fourfold streams has been elaborated through a different imagery also which is found in the Virāj Sūkta referred to above (AV 8 10). As Griffith has observed Virāj is mentioned in Rigveda X 90 5, where it is said to be born from Purusha, the primeval male from whom the Virāj or female Prakriti as the universe was evolved. Virāj is clearly Prakriti, also sometimes identified with Vak and conceived of as the Universal Cow. In Atharvaveda 11 4 12, Virāj is identified with *Prana* or Vital Spirit प्राणो विराज्, AV 11 4 12).

The Atharva veda mentions that all these worlds existed in the beginning as Virāj. She has become all this. All the sacrificial fires like *Garlapatya*, *Aharanuya* and *Dikshinagni* are from that source. She has become the two powerful political institu



Milking of the Earth by King Prithu

milked the earth as the first king Svāyambhuva Manu became the calf and food was the milk by which all creatures live, Then the Rishis milked her with Soma as the calf (M 10 16) Brihaspati was the milker, Veda was the milk pail and *Tapas* was the milk (M 10 17)

The Devas milked the earth with Mitra as milker, Indra as calf and *Uṛj* (power, *balam*) as milk

For the Pitris, Death was the milker, Yama the calf, and *Svadha* the milk

For the Nagas their king Dhṛitarāshtra became the milker, Takshaka the calf, poison the milk

For the Asuras Māya became the milk pail, Virochana, son of Prahlada the calf and Dvimurdha the two-headed one the milker For the Yakshas Vaisravana Kubera became the calf and *Āmapatra* the milk pail and concealment (*Antardhāna*) became the milk The idea is that the Yakshas represent the principle of non substantiality a mere appearance as *nama rupa* which vanish as if nothing existed (ते ह्येते नामरूपे महतो अम्बे महतो यक्षे, ŚB 11 3 2 5) This is the nature of the unbaked milk pail which may be compared to the perishable body Similarly the Gandharvas milked her with *Chaitraratna* as calf and obtained the *Ganḍa* that is in the lotus and other flowers as the milk

The Purāna writer next introduces a historical motif in the form of Vararuchi as the milker and Natya Veda as the milk in which he was proficient (दोग्धा वररुचिर्नाम नाट्य वेदस्य पारग M 10 25) Indeed there is no end to the elaboration of the above motif and in fact each new discoverer of a science, art or field of knowledge is truly a milker or himself the calf for whom the milk of wisdom or life streams forth from the teats of the Universal Mother or Infinite Nature as the author of the Purana rightly says 'एवमप्येष वसुधा तदा दुग्धा यथेच्छितम्' M 10 28 Thus all ordinances laid down by Prithu for milking the earth ('निर्यं प्रमुदिता सोमा' M 10 30)

STATE OF NATURE— The author of the Purana goes a step further and conceives of the reign of Prithu as the state of nature in which all were happy and free from sorrow and wants. It was a blissful age in which there was plenty on all sides and all people by nature were good (धर्मैकवासना लोका, M 10 33). There are several statements to show this idyllic condition, e.g. the people did not use arms ('न चायुधधरा नरा'), the different settlements or habitations as *Pura*, *Gramā* and *Durga* were not evolved, but all were living under the open sky and in a true state of nature ('न पुरग्रामदुर्गाणि, M 10 32). Thirdly the science of economics with all its implications of possession, ownership and values had no concern for the people living in this state in primeval ages ('नार्यशास्त्रस्य चादर' M 10 33).

This idea of the reign of Prithu being the idyllic beginning of society is elaborated in several other Puranas, where it is said that in the reign of Prithu there was complete happiness and freedom and food was abundant, the bee hives dripping streams of honey at all places ('गुटके गुटके मधु').

POLITICAL THEORY ABOUT THE ORIGIN OF KINGSHIP— From the point of view of the development of human society the description of the first king Prithu and the new ordinances he prescribed for the people to settle down on land and to make the soil their mother is an original idea promulgated in Indian politics about three thousand years ago in the Vedas and repeated and amplified in the Puranas. This seems to be somewhat a modern idea corresponding to the theory of the state of the nature advocated by Rousseau in the 18th century when he utilised it for fighting the divine right of kings and pleading the cause of sovereignty of the people. In India also we find two views, namely one of the nature of man being essentially good, but this did not continue for long and because of sinful tendencies men became evil intent on swallowing one another like fish in water which theory was known as *Matsya Nyaya*, mentioned in the *Arthashastra* of Kauṭilya as the reason for the origin of kingship. There also the word '*Virāj*' is used, that is a state

tions, named *Silhā* and *Samiti* and their deliberations (*Āmantrana*). Indra is said to be the dear calf of this cow where Indra is the principle of Mind or consciousness or Prana. It is said that the cow divided herself into four and she sustained the Gods, the Asuras, the Patris and men, each one of them having a different calf. Her four teats are here compared to *Rathantara* and *Bṛihat*, *Yajñāyajñi* and *Vamid-vi*, chants of the Sāmaveda. She is worshipped by the Asuras as *Mayi*.

When this universal Cow came to men in her evolution they addressed her as *Iravati*, the Giver of Sap. Earth was then made her milking pail, the calf was Manu Vaivasvata, Prithu Vainya was her milker, he milked forth husbandry and grain for sowing —

तस्या मनुर्वैवस्वतो वत्स आसीत्पृथिवी पात्रम् ता पृथो वैभ्योऽघोक्ता कृपि च सस्य
चाघोक् (AV 8 10 24)

Men depend for life on corn and tillage. He who knows this becomes the supporter and successful in the culture of his corn land.

When she as *Vak* came to the Saptarshis they addressed her as *Brahmanvati*. King Soma was her calf and the meters were the milk pail and Brihaspati son of Angiras, was her milker, from her udders were milked *Brahma* and *Tapas*, Knowledge and Fervour.

When she came to the gods they called her *Urja* vigour or energy. Indra became the calf, God Savita the milker and *Chamasa* the milk pail and *Urj* became the milk.

Similarly the Great Universal Mother was milked by the Itarajanas or Yakshas whose lord was Kubera Viśravaṇa, and by the Sarpas whose king was Dhritarashtra Airavata. These were gods in popular folk cult, three of whom were included amongst the traditional *Chatur Mahārājika* Gods.

VIRĀJ IN THE PURANAS— This ancient Vedic conception of the milking of the Viraj cow is transformed by the Purana writers into a new imagery. For example, it is said that when Prithu

of kinglessness in which people lived at one time but they became fed with it and decided to choose some one as their king. In some versions Prithu is referred to as *Ādirāja*, the first king chosen by the people,

There is also an inner meaning of this Vedic motif in which Prithu represents the principle of Mind, *Manas* which is the most expansive of the faculties with which man is endowed (प्रथनात्पृथु). Mind creates all forms, institutions and objects with which man has surrounded himself at many levels and in many fields. This is virtually the milking of mother earth as one wishes it (*Yathepsitam*). [See also, Huntington, 'The Legend of Prithu' *Purāṇa*, II 188-210]

The version of Prithu's story in the Matsya is short and seems to be a recast of the original version in the Atharva. But the other Purāṇas give a florid description in which several new elements appear. For example, the Padma Purāṇa, Bhūmi Khanda, Chs 28-29, gives an ornate account of the story, and making Vena as the type of all evil and oppression carries it further under the name of Vena charita at much greater length in ten chapters (Chs 30-39). So far as Prithu is concerned his status as a *Rājā* is put into much greater relief. Here several new motifs are introduced which imply an evolution by political jurists of the theory of king's oath at the time of coronation and his consequent obligation to implement the laws and be faithful to his people. It is clearly stated that the Rishis threatened Vena by saying that he had failed to observe truly the oath which he had taken at the time of coronation —

कुरु धर्मं महाराज सत्यं पुण्यं समाचर ।

राजाहं पालयिष्यामि इति ते समय. वृतः ॥ (Padma 2 28 35)

The word '*Samaya*' is significant and refers to the oath (*Sapatha*) at the time of Mahābhisheka according to which each crowned head was anointed to rulership. It is the oath given in the Aitareya Brāhmaṇa as part of the Aindra-Mahābhisheka :—

Before mounting the throne the king solemnly declares 'From the night when I was born up to the night when I may die, whatever good deeds I may have done, all that merit I may lose if I act against your wishes' This solemn oath was considered to be an effective restraint on the activities of the king. He was bound by the oath to his people, to mother earth, to the *Rashtra*, to his ministers, and to the laws of the country (*Dharma* and *Satya*). Vena became untrue to the oath and was forcefully removed from the throne (बलाद् गृह्य ततो रया, *Padma*, 2 28 40)

RĀJĀ— A corollary of so stern an agreement on the part of the king was his fidelity to the people, as expressed etymologically by the word '*Raja*' itself. This appears to be a conception of Gupta polity as Kālidasa has put it. 'He was called *Raja* because he propitiated his people (*Raja prakṛti raṭjanāt* *Raghu* 4 10, *Raja praja raṭjana la' dḍa-varṇah*, *Raghu* 6 21). This etymology is repeated in several other Puranas

प्रजाना रक्षणाचैव राजानस्त्वभवन्नुपाः (Vayu 57 58)

पित्रा पर जितास्तस्य प्रजास्तेनानुरजिता ।

ततो राजति नामास्य ह्यनुरागादजायत ।

(*Brahmānda*, *Purva bhaga*, *Anushanga pada* 2, Chapter 36 155 156)

पृथु वैश्य प्रजा दृष्ट्वा रक्ताः स्मेति यदब्रुवन् ।

ततो राजति नामास्य ह्यनुरागादजायत ॥

(*Śantiparva* 29 131)

What the king in his life time actually did for the good of his people was not an idle talk but a serious topic for the court bards to put into verse and recite in the royal assemblies, for this the institution of *Sūtas*, *Magadhas*, *Vandins* and *Chāranas* came into existence (*Padma* 2 28 88)

What were the virtues of character and features of good government according to which a king was to regulate himself is also enumerated namely that the king possessed *Satya*, *Jñāna*, *Buddhi*, *Vikrama*, *Punya*, *Tyāga*, *Dharma*, bravery (*Sadasura*), treasure wealth (*Dhānyātan*, *Dhanatān*), sweet speech intelligence (*Prajña*), love of Vedas and Vedangas (*Veda*

Vedaṅga pāragah), support and protection of his subjects (*Dhāta bhoktā prajānam*) and a victorious leader in battle (*Vijayi samarangane*) The Sūta and Magadha were appointed by the Rishis in their own tradition and right, unthwarted by the king and their *stotras* or king's eulogy was to contain a correct estimate of the king's achievements in the above fields—

ऋषिभिस्तु तौ नियुक्तौ कुर्वाणौ सूतमागधौ ।

गुणाश्चैव भविष्ये च स्तोत्रं तस्य महात्मन ॥ (Padma 2 28 85)

The idyllic conditions in the reign of Prithu are also put into more ornate language, e.g. the earth produced corn without sowing (*Akṛishṭa pachya prithivi*), the clouds gave rain as wished (*Parjanyaḥ kāma varṣaḥ*) the trees gave abundance of fruits (*sarva kama philaḥ vrikshaḥ*), and all people became happy and devoted to their duties (सर्वे सुखेन जीवन्ति लोकाः षमपरायणाः) so that the land became free from famine, disease and untimely death

SŪRYA VAMŚA— Chapters 11 and 12 give an account of the kings of Solar dynasty (सूर्यवंशानुकीर्तन) The contents may be divided into three portions —

- 1 The story of Sūrya, , his wives and family (M 11 1 39)
- 2 The story of Ila (इल), eldest son of Vaivasvata Manu and of his change to female sex as Ila (इला) who became the mother of Budha (M 11 40—12 18)
- 3 Genealogy of Ikshvaku (M 12 19—57)

1 STORY of SŪRYA AND SARANYU— The Rishis had asked about Sūrya Vamśa and as a prelude to it Sūta first related the personal story of Sūrya himself This is based on references in the Rīgveda —

स्वप्ता दुहित्रे बहवु इणोतीतितीद विश्वं भुवन समेति ।
यमस्य माता पयुंक्षमाना महो जाया विवस्वतो मनाश ॥
उपागूहन्मृता मर्येभ्यः कृत्वो सवर्णमिददुविवस्वते ।
उताश्विनावभरद्यत्तदासोदजहादु दा मिथुना सरण्यु ॥

(RV X 17 1 2)

Tvashtā prepares the Bridal of his daughter : all the world hears the tidings and assembles. But Yama's mother, Spouse of great Vivasvān, vanished as she was carried to her dwelling.

From mortal men, they hid the immortal lady, made one like her and gave her to Vivasvān. Saranyū brought to him the Aśvin brothers, and then deserted both twinned pairs of children (Yama and Yamī & Aśvins) (RV. X. 17. 1-2, Griffith).

This was the germ of the legend with cosmogonical implications. Tvashtā is the creator of forms (त्वष्टा रूपाणि पिशतु). He has a daughter named Saranyū typifying the principle of Movement. She is the same as *Saṁjñā* (Consciousness) in the Purāṇas. She is given away in marriage to Vivasvān who is Sūrya, the principle of universal consciousness and movement. Saranyū gave birth to Yama and Yamī. She could not stand the heat of her husband and departed from him leaving in her place her shadow or a female similar to herself whose name was Savarṇā, same as Chhāyā in the Purāṇas. Savarṇā became a mare and Sūrya went after her in the shape of a horse. The two mated and gave birth to the two Aśvins.

Yāska comments on the above two stanzas of Rigveda and calls it *Itihāsa* (Nirukta 12 10, तनेतिहासमाचक्षते). Certainly no historical event is implied here, but it is a kind of legendary history of the same pattern as the many legends of Indra and Vṛitra about which the Śatapatha has stated that they have no basis in historical fact, but that they were intended to explain cosmogonical truths (ŚB. 11. 1. 6. 10) In fact the Rigveda itself lends support to this view by stating that the account of Indra's battles is an illusion, since he has no foe today nor found one before (RV. X 54 2, मायेसा ते यानि युदान्याहुर्नाद्य शत्रुं न नु पुरा विविस्ते ।)

Śaunaka gives in brief the above story in the Bṛihad-Devatā (6. 162-7. 7).

HORSE AND MARE IN GREEK MYTHOLOGY— It should be noted that the legend of Horse and Mare was of great

antiquity and had once an international distribution amongst the ancient Greeks also. Poseidon was the divine Horse, the wild galloping stallion named 'Hippios, which meant 'Horsey-one'. He fell in love with the goddess of the Earth, but she in her fear changed herself into a mare, thinking to escape. But the god turned himself into a stallion, pursued and won her. In another version the goddess is Demeter who changes herself into a mare and was pursued by Poseidon in the guise of a horse. Of their union two children were born: a girl goddess Persephone and a divine horse, Arion. "In ancient Indian mythology," as Sir James Frazer has pointed out, "the goddess Saranyū turned herself into a mare; Vivasvān turned himself into a horse, follows her, and embraces her, and she gives birth to the two Aśvins, who correspond somewhat to Castor and Pollux ... the Indian and Greek myths are identified, the Hindus and Greeks having inherited the myth from their common Aryan fore-fathers." (J. G. Frazer, *Pausanias*, IV, p. 1921, cited by Charles Seltman in 'Twelve Olympians', pp. 145-146).

MEANING OF SAMJÑĀ AND CHHĀYĀ— It was the Vedic doctrine of Light and Shade (*Ātapa* and *Chhāyā*, Kaṭh 3 5.1), which is put into this story. Light corresponds to the immortal creation of Purusha and shadow to the mortal creation of Prakṛiti. Sūrya is the symbol of both immortality and death; that which is beyond or on the other side of Sūrya is *Amṛita*, and that which is on this side is *Mṛityu* (तद्यत्किंचार्वाचीनमादित्यारसर्वं तन्मृत्युनाप्तम्, अथ य एनमत ऊर्ध्वं विनुते स पुनर्मृत्युमपजयति, ŚB 10. 5. 1. 4). Saranyū and Chhāyā both are wives of Sūrya, the former is Immortality or Light and the latter is Death or Shadow or Darkness. That which is Light is also called *Samjñā*, namely Consciousness (= *Chetanā*) and that which is *Savarṇā* or *Chhāyā* is Matter. Sūrya is conceived of as the Great Horse (Aśva) of the cosmic Aśvamedha sacrifice by which the whole world is being created as the process of his own dismemberment. He is called *Aśva* because of the principle of movement or dynamic motion that is first released by Sūrya in the cosmic Yajña. In fact Sūrya is the highest exemplar of *Gati* or movement and there is no more perfect

movement than that released by the solar rays in the form of the smaller and bigger units of time. Sūrya therefore is called *Aśva* from the root *अश्* 'to go', the same semantic etymology as is the basis of the word '*Aśva*' or Horse.

ETYMOLOGY OF AŚVATTHA— Once Sūrya was conceived of as *Aśva*, the imagery of the Cosmic Tree as *Aśvattha* and of its dynamic energy as *Aśvā*, Mare, was easy. The cosmos is called *Aśvattha* because a horse is at its centre; or because it stands like a horse on three legs and is free on the fourth, or because it itself depends on the power or movement of the archetypal Horse that is Sūrya. Thus the conception of Sūrya and Sūryā or *Aśva* and *Aśvā* as the parents of Yama and Yamī on the one hand and of the twin Aśvins on the other is consistent to Vedic thought. Yama also is Sūrya, the regulating principle, and Yamī his sister is the female power that is in the Sun. The two Aśvins also represent the principles of Prāna and Apāna or two fold energy as it is becoming manifest on the plane of Matter in the conscious world.

STORY OF ILA—A small inset is the story of Ila, the eldest of the ten sons of Vivasvata Manu, who was given the throne by his father. One day while out hunting, he entered the hermitage of Śiva, named Śravana where Pārvatī had forbidden the entry of any male person and ordained that any one who contravened it would be turned into a woman. So Ila immediately changed his sex, and became Ilā. In that condition Budha approached her with an offer of love, and from their union was born a son named Purūravas, who became the progenitor of the lunar dynasty with his capital at Pratishthana (Mod Jhusi, opposite Allahabad).

SOLAR DYNASTY— Of the other nine sons of Manu the eldest was Ikshvāku whose brothers were Nabhaga (= Kuśa nābhā), Arishta (= Pramśu), Dhrishta (= Dhrishna) Śaryati, Narishyanta, Nabhānedishta, Karūsha and Prishadhra. Śucha was the son of Narishyanta, Ambarisha of Nābhāga, and Dhrishta had three sons, viz, Dhritaketu, Chitrānatha and Rana dhrishta. Śaryati had a son named Ānarta and a daughter named Sukanyā. The country called Ānarta was named after

him with capital at Kuśasthalī. The son of Rochamāna was Raivata also called Kakudmin, the eldest of his hundred brothers. His daughter Revatī was married to Balarāma. The descendants of Karūsha became known as Kārūshas (mod. Baghalekhand), Prishadhra was cursed by his teacher and degraded as Sūdra.

DYNASTY OF IKSHVĀKU— Having thus disposed of the other sons, the Purāṇa takes up the genealogy of Surya-Vamśa proper as it started from Ikshvāku through ninety-nine generations upto Śrutāyu who fell in the Bhārata wār.

The dynastic list of the solar kings was first scrutinised by Pargiter, and then by several other scholars. The list given in the Matsya is not alone, but is found in fourteen other Purāṇas which may be divided into four groups as follows —(i) Vāyu, Brahmānda, Vishnu, Bhāgavata, Garuḍa, Devi-Bhāgavata and Vishnudharmottara, (ii) Brahma, Harivamśa and Śiva, (iii) Kurma and Liṅga, (iv) Matsya, Padma and Agni.

The Mahābhārata also gives a list from the beginning up to Dhundhumāra (= Kuvalāśva) only, namely a small sector of only twelve generations. Amongst these the list of the Vāyu is the oldest, the Brahmānda has taken it *verbatim* and it calls itself *Vāyu prokta*, i.e. a version of Vāyu. The Vishnu and Bhāgavata also belong to this group but having only a superficial interest in the historical character of the genealogy. Vishnu gives the list in prose and the Bhāgavata in verse, but of its own composition. So also Garuḍa has its own verses, although of the same group. The lists in the Vishnu dharma and the Devi Bhāgavata are incomplete, and although following the Vāyu, they have their own verses. The Mahābhārata list upto Dhundhumāra is the same as in Vāyu, and the ślokas in the two also resemble. Vishnu, Bhāgavata, Garuḍa, Vishnudharmottara and the Devi Bhāgavata belong to a later stratum of literary composition, but are helpful for furnishing useful details. This version may for the sake of convenience be designated as the Vāyu-version. Its good point is that it includes the names of all the Ikshvāku rulers and also contains historical comments in proper places.

BRAHMA RECENSION— The second recension of the Ikshvāku list is found in Brahma, Harivamśa and Śiva Purāna which we may name as the Brahma recension. Brahma and Harivamśa are almost the same, and Śiva also follows them closely. In this version the strip of names between Kalmasha-pāda and Dilipa differs by six or seven kings, which, as will be shown later, is significant. Probably this portion of the genealogy was based on a different text of the Sūryavamśa.

KURMA RECENSION— The third recension is based on the Kurma and the Linga Purana and may be named as the Kūrma version. In this list, kings from Manu to Abinagu (No 75) are the same as in Vayu, but after that the list up to the end of Dvapara is quite different.

MATSYA RECENSION— The fourth recension is that of the Matsya which is a Purana of almost the same antiquity as Vāyu. This includes the Padma and Agni also. Matsya and Padma are literally the same. Agni gives the names of the kings in its own verses, but based upon a Vamśa list in which the names of unimportant kings were left out. Moreover, from Manu to Abinagu, Agni follows the Brahma recension and thereafter upto Dvāpara the Kūrma list.

The above four recensions of the Ikshvāku genealogy seem to be divided into two groups—firstly, Vāyu and Brahma, which are similar, and secondly, Kūrma and Matsya which also resemble closely.

It may also be mentioned that the word *Vamśa* is to be taken as not recording the line from father to son, but giving the names of rulers as they came one after another irrespective of family succession. For example, Hariśchandra (No 34) is called a Vaidhasa in the Śatapatha, although the name of Vedhas does not occur in any Ikshvāku list. Similarly Rītuparna is said to be the son of Bhṛingāśva in the Pañcaviṃśa Brāhmaṇa and the Mahābhārata, but the name of Bhṛingāśva is not included in the Ikshvāku list. Hence Rītuparna seems to have been born in some different branch of the Ikshvāku

family, but his name occurs in the royal dynastic list After Kalmāshapada and before Dilīpa II, the Vayu and Kūrma give seven names, but Matsya and Brahma give only five or six and both of them are entirely different so that their identity seems to be impossible, nor is it possible to accept the one and reject the other, because before and after this limited sector, the names are generally the same in the two recensions It may be that for some generations two simultaneous branches were ruling and were accepted by the people The facts seem to have been that Kalmashapada lost his throne because of a religious feud in which Vasishtha opposed and Viśvamitra supported him

It may also be noted that the names from Dilīpa II (No 62) to Ahinagu as found in Matsya Kūrma version agree with those in the Vāyu Brahma version After that Vayu and Brahma give thirty one names as against the Matsya and Kūrma which give only six names and they two are entirely different We know that Rāmachandra had divided his big empire amongst his sons and nephews, thus creating several smaller Ikshvaku kingdoms It seems that for the post Ahinagu period the smaller list of Matsya and Kūrma was taken from one of these provencal branches,

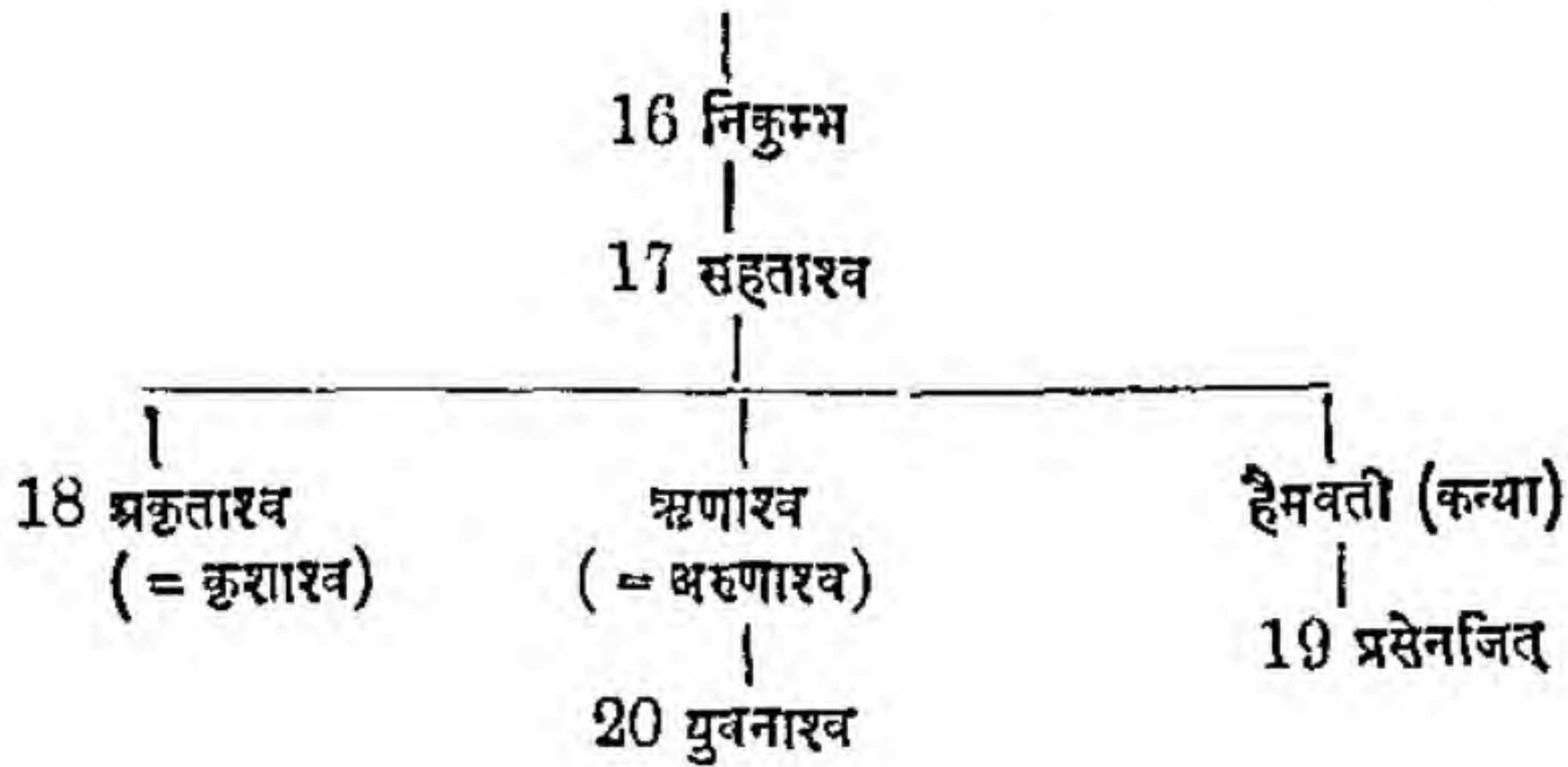
For the sake of facility it seems advisable to divide the Ikshvaku list into three portions —

- (i) From Manu to Ahinagu
- (ii) From the successor of Ahinagu to the end of Dvāpara or the Bhārata War in which the last descendant Brihadbala was killed
- (iii) The Ikshvaku kings of the Kali age who ruled in the post Mahābhārata period The kings of this third sector were known as the future Ikshvākus (*Bharishya Akshvaku Vimśatī*) which we may omit in the present context as the Matsya gives it in Ch 271 4 17

We may now take up the dynastic list :—

- मनु वैवस्वत
|
1. इक्ष्वाकु
|
2. विजुक्षि (= देवराट्, शशाद) and 99 other sons
|
3. यकुत्स्य (= पुरंजय = इन्द्रवाह) and 14 other sons
|
4. सुयोधन (= अनेता, अयोधन)
|
5. पृथु
|
6. विश्वगन्ध (= दण्डगन्ध = विष्टगन्ध)
|
7. इन्दु (= आर्द्र, चान्द्र, आन्ध्र)
|
8. पुष्यनाभ
|
9. आवस्त (founder of आवस्ती)
|
10. वत्सव (= वंशक)
|
11. बृहदश्व
|
12. पुष्यलाभ (also called पुष्युमार, for his having killed the Asura Dhundhu)
|
|-----|
13. इगन्ध दण्डगन्ध वज्रिलाभ (= भद्राभ, चन्द्राभ)
|
|-----|
14. प्रमोद 15. हर्षरत्न

[In the Matsya and Kūrma versions the son of इगन्ध was प्रमोद, and of प्रमोद was हर्षरत्न who ruled one after another. But according to the Agni Purāṇa हर्षरत्न and प्रमोद were real brothers of whom प्रमोद was younger.]

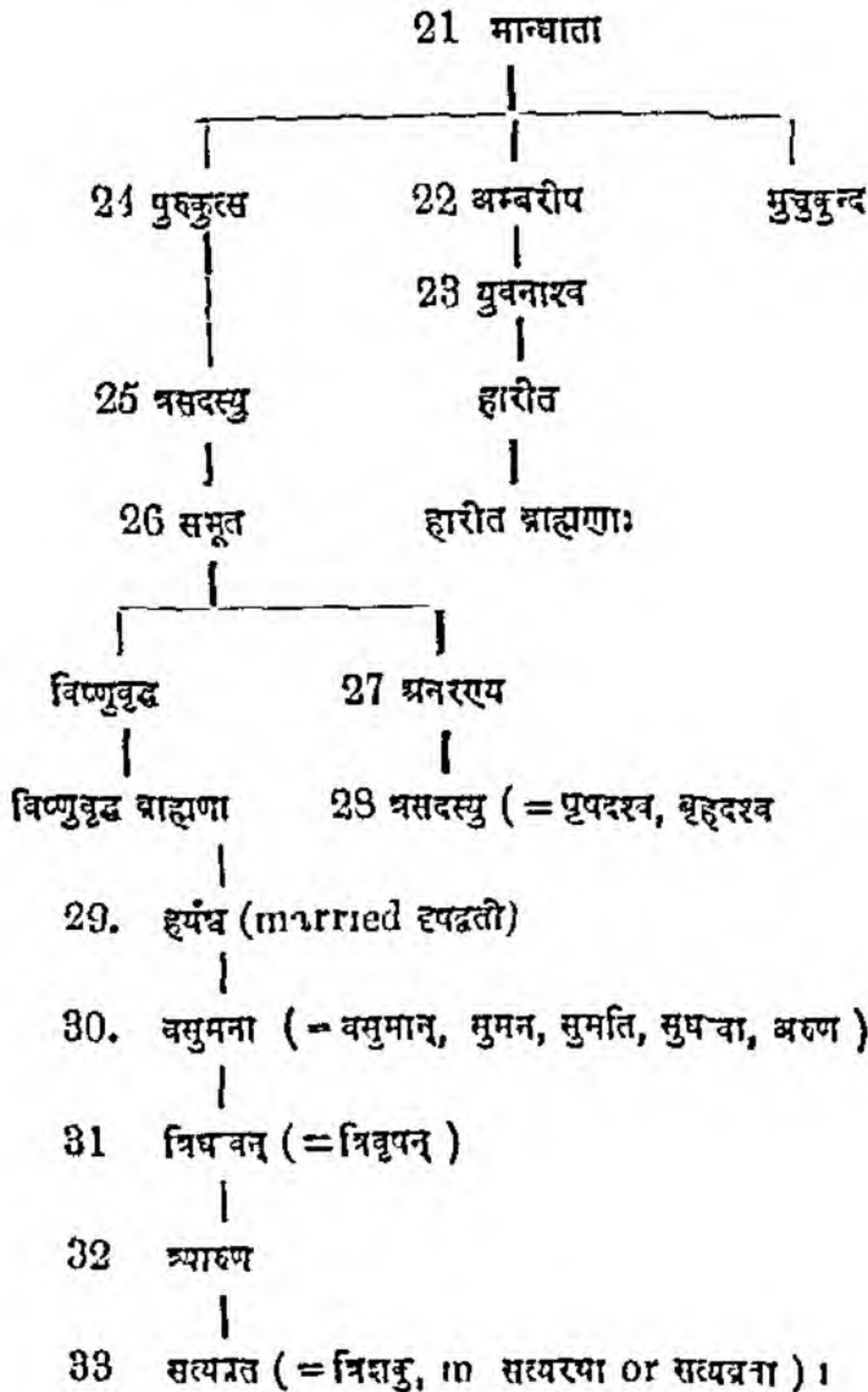


[The Vayu and Brahma give the name of प्रसेनजित् after कुशाश्व. The Matsya has omitted the name of प्रसेनजित् as an unimportant king Matsya and Karma mention युवनाश्व after कुशाश्व, and the former is called the son of ऋणाश्व The Harivamśa (a part of the Brahma group goes into details stating that सहताश्व, besides having two sons कुशाश्व and ऋणाश्व had also a daughter named हैमवती, whose son प्रसेनजित् sat on the throne after कुशाश्व The son of युवनाश्व was मान्धाता]

21 मान्धाता (married चैत्ररथी)

[The names after मान्धाता are a bit confusing It is said in the Matsya that मान्धाता's sons were पुरुकुत्स, मृचुकुन्द and शत्रुजित् The son of पुरुकुत्स was वसूद, his son समुत्ति and his son त्रिधन्वा. It appears that according to other versions मान्धाता had three sons, पुरुकुत्स, अम्बरीष and मृचुकुन्द After these three names the Puranas first mention the generation after अम्बरीष whose name is missing in the Matsya list The heir of अम्बरीष was युवनाश्व, his successor was हरित् whose descendants became the हारीत-क्षत्र Brāhmanas Thereafter the Puranas mention पुरुकुत्स, his son was प्रसदस्यु (probably the same as वसूद of Matsya), from his queen नर्मदा was born समुत्ति He had two sons विष्णुवृद्ध and अनरण्य. विष्णुवृद्ध also became a *Kolatra Brahmana* from whom were descended the *Kshatra vriddha Brahmanas* अनरण्य became a king His son was प्रसदस्यु. The purport of this is that after मान्धाता, अम्बरीष became king and his successor was युवनाश्व, but his son turned

a Brahmana and therefore the royal power reverted to his uncle पुरुकुत्स (brother of अम्बरीष) The line of kings after मान्धाता may therefore be fixed as follows]—



[The Matsya gives after सत्यव्रत the name of king सत्यरथ, but that seems to be a misreading of सत्यरथा, who was his queen from the Kekaya country. The Brahmagroup clarifies this position.]

- |
34. हरिश्चन्द्र (*m.* शैब्या)
- |
35. रोहित (= रोहिताश्व)
- |
36. हरित
- |
37. चञ्चु
- |
38. विजय
- |
39. रुक् (= भिरुक, कारुक, अलकं ,
- |
40. वृक

[In the Matsya group after रोहित comes at once the name of वृक, perhaps for the reason that the intervening kings from 36 to 39 were short lived and weak]

- |
41. बाहुक (= असित, *m.* कालिन्दी यादवी)
- |
42. हैहय
43. सगर (*m.* केशिनी वैदर्भी and सुमति शैब्या)

[The Matsya gives the names of two queens of सगर as प्रभा यादवी and भानुमती. प्रभा became the mother of 60,000 sons and भानुमती of असमञ्जस who became the *Vamśa Kartā*

- |
- 43 A. असमञ्जस

[असमञ्जस proved a tyrant even while a prince, and therefore he was dispossessed, but the name still survived in the list]

- |
44. धंशुमान्
- |
45. दिलीप I

[The Brahma group calls दिलीप as खट्वाङ्ग which cannot be accepted because other Purāṇas give the title खट्वाङ्ग to दिलीप II in order to distinguish him from दिलीप I. Moreover, in the Mahabhārata *Shodāśa rājika* list, the patronymic of दिलीप खट्वाङ्ग is ऐडविडि. This can be true of दिलीप II only since इडविड was three generations anterior to दिलीप.]

- |
46. भगीरथ
|
47. श्रुत (= विश्रुत, श्रुतवान्)

[This name does not occur in the Matsya group]

- |
48. नामाग
|
49. अम्बरीष II
|
50. सिन्धुद्वीप
|
51. अयुतायु (= अयुताजित)
|
52. ऋतुपर्ण
|
53. सर्वकाम (= सर्वकर्मा in Matsya)
|
54. सुदात
|
55. मित्ररुह (= कल्माषपाद, m. मदयन्ती)

[After कल्माषपाद in the case of six or seven kings, the list of Vāyu Kurma group is totally different from the Brahma Matsya group]

Brahma Matsya versions

- |
56. सर्वकर्मा
|
57. अतरथ्य
|
58. निघ्न

Vāyu Kurma versions

- |
- अरमक
|
- मूलक
|
- शतरथ (= दशरथ)

59. |
अन्तमित्र

60. |
रघु I

|
इडविड

|
बुद्धशर्मा

|
विश्वसह(=विश्वमहत्)

[According to both the Brahma and Matsya groups अन्तमित्र and रघु I were the sons of निम्न who became kings one after another]

61. |
दुलिदुह

[The Matsya does not give this name, and after रघु the list is confused, but according to the Brahma group रघु was followed by दुलिदुह]

|
62 द्वितीय खट्वाङ्ग (m. सुदक्षिणा मागधी)

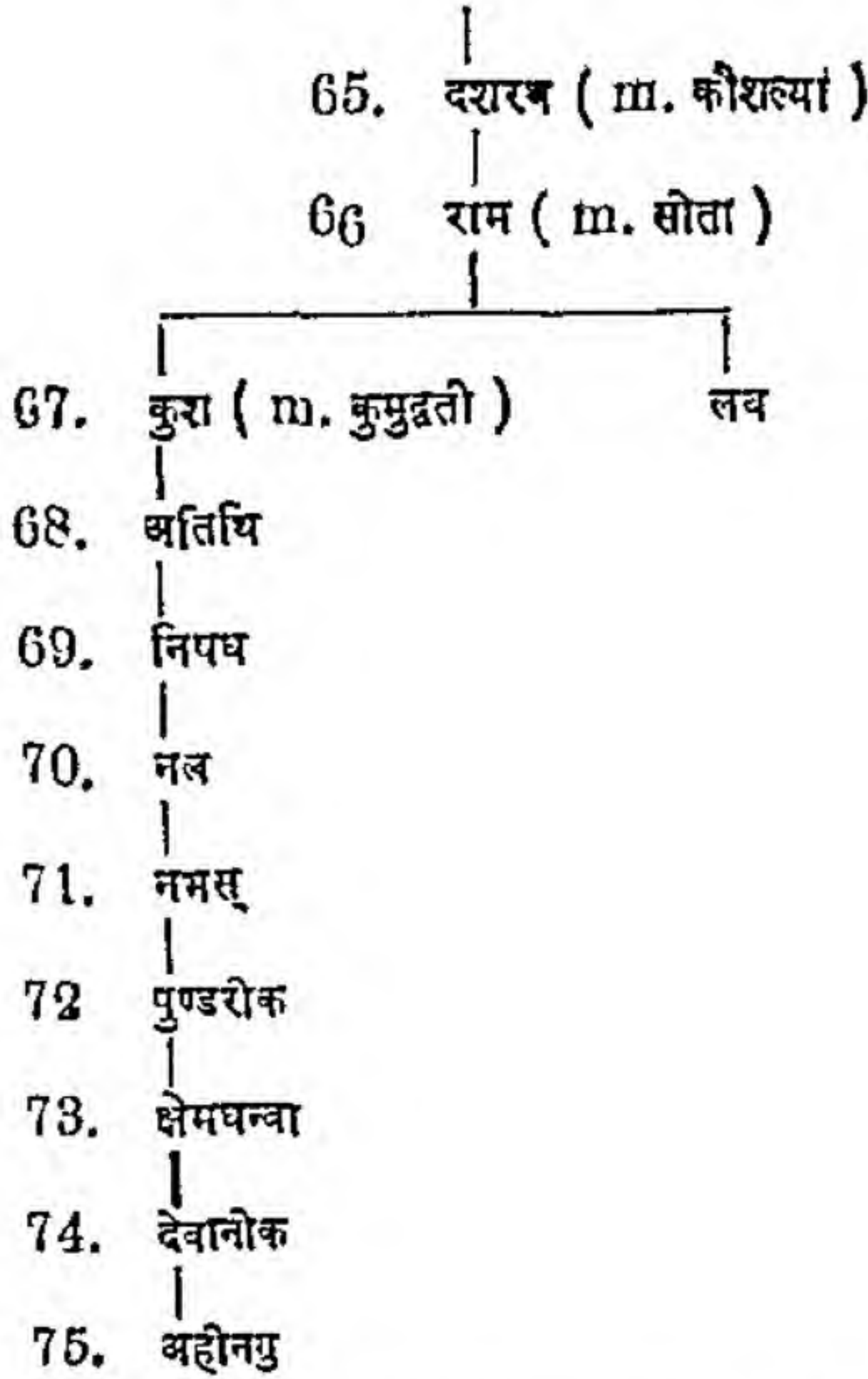
[Of these two branches the principal was that of सर्वकर्मा who was the eldest son of बल्मापपाद, whereas अश्मक was his youngest and *Kshetriya* son After दुलिदुह the main branch probably descended from अश्मक because in the Mahabharata दिलीप खट्वाङ्ग, who was the successor of दुलिदुह is called a descendant of इडविड who belonged to the अश्मक branch]

|
63. रघु (= दीर्घबाहु, so called in order to distinguish him from रघु I

[The Vayu and Kurma groups give the name of दीर्घबाहु between दिलीप खट्वाङ्ग and रघु, but in the Brahma version दीर्घबाहु is clearly an epithet of रघु Kālidāsa also mentions रघु as the son of दिलीप).

|
64 अज (m इन्दुमती वैदर्भी)

[According to Matsya, the names from दिलीप are अजक, दीर्घबाहु, मज्जपाल, but this is unsupported by any other version, and also by Raghuvamśa, and hence is unacceptable



[From अहीनगु to the Bhārata war we find two versions of the Ikshvaku list. Of these, the list of the Vāyu and Brahma versions was the original Kuśa genealogy which is the same as in the Raghuvamśa. Hence only that is acceptable.]

In the Matsya on the other hand there are only half a dozen names, as अहीनगु, सहस्रारव, चन्द्रावलोक, तारापीड, चन्द्रगिरि, मानुचन्द्र and श्रुतायु who was killed in the Bhārata War (M 12 54, 55),

These names do not occur in any other list. The list of Vayu and Brahma versions runs as follows —

75. अहीनगु
 |
 76. सुधन्वा (= रुह)
 |
 77. पारिपात्र (= पारिवात्र)
 |
 78. शित (= शत, दल, देवल)

79. दल (= बल, बलस्थल, अनल)
 80. उन्नाभ (भौक, उलुक, उत्क, उक्थ)
 81. वज्रणाम (व्रजनाभ)
 82. शङ्खन
 83. व्युपिताश्व (व्युपिताश्व, युपिताश्व)
 84. विश्वरुह (विधृति)
 85. हिरण्यनाभ (कौसल्य)
 86. परकौसल्य (हिरण्यनाभ कौसल्य)
 87. ब्रह्मनिष्ठ (वसिष्ठ, वरिष्ठ)
 88. पुष्य (पुष्प)
 89. ध्रुवसन्धि (अर्थसिद्धि)
 90. सुदर्शन
 91. अग्निवर्ण
 92. शीघ्र (शीघ्रग)
 93. मरु (मनु)
 94. प्रसुश्रुत
 95. सुसंघि
 96. अमर्षण (अमर्ष)

[This name occurs only in the Viṣṇu and Bhāgavata]

97. सहस्वान् (महस्वान्)
 98. विश्वमान् (विश्वमन्, विश्वसाह्म)

[The Bhāgavata gives here the names of प्रसेनजित् and तक्षक, which being unsupported from other sources are left out]

99. बृहदल

45140

[This बृहदल was killed in the Bhārata war After him begins the third sector of the Ikshvaku genealogy known as the line of the Future Ikshvāku kings]

PITRIS

ORIGIN OF PITRIS— Chapter 13 opens with a short prelude about the Pitris of whom seven classes are mentioned Originally Prāna is undifferentiated and exists in its own centre as Svayambhū But in the succeeding modalities the single original Prāna or life principle becomes differentiated as male and female, father and mother The first stage is called *Rishi Prāna* and the second as *Pitri Prāna* The division of father and mother takes place in *Mahat*, *Virāj*, *Yoni*, *Prakṛiti* or in the ocean of *Riti* (माता पितरमृत प्रावभाज, RV I 164 8), The mother becomes attached to the father by the power of her mind and intellect and thereby she becomes quick with the foetus (गर्भेसा निविद्धा, RV I 164 8). The stage in which Puruṣa exists alone is that of *Rishis* and in which Puruṣa and Prakṛiti are both evolved is the stage of *Pitris* Therefore it is said that the *Pitris* were born from the *Rishis* (ऋषिभ्य पितरो जाताः, Manu 3 201) From the union of the two parents *Virāj* *Manu* is born who typifies the world of Gods in heaven and of men on earth (पितृभ्यो देवमानसा, Manu 3.201), where heaven means the immortal principle of Prāna and earth signifies the mortal principle of matter

AGNI AND SOMA— The creation of Pitris is in accordance with the twofold principle of Agni and Soma There are three Pitris belonging to the strain of Agni who are called *Amṛiti* or formless, and four of Soma who are formed (*Murti*) Those who are formless are named *Somaśad*, *Barhiṣad* and *Ajani-śkrāta* Those who

* I am indebted for the above study of the सृष्टिवंश genealogy to Rai Krishnadasa a paper 'Ikshvāku Genealogy in the Purāṇas' especially translated by me for the 'Purāṇa' Bulletin (Vol II, pp. 123-130).

enter the formed manifestation are named as *Havirbhuk*, *Ājyapā*, *Somapā* and *Sukālīn*. Of the latter category the *Somapā* or Soma-drinking Pitṛis belong to the Brāhmanas; the *Havirbhuk* to the Kshatriyas, the *Ājyapā* to the Vaiśyas and the *Sukālīns* to the Śūdras (Manu 3 197).

These Pitṛis represent the various temperaments and are associated with the Rishis of those types, e g. the *Barhiṣhad* Pitṛis are associated with Ati and are typical of Asura, Yakṣha, Gandharva, Suparnas etc (Manu 3. 196). The *Agnishvāta* Pitṛis belong to the Devas and are associated with Marīchi (Manu. 3 195). They are mental traits of a higher order which do not enter into physical enjoyment of pleasures but only have a Prāṇic satisfaction through the power of Agni who is said to be the tongue of the Devas and hence their name *Agnishvāta*. The *Havirbhuy* Pitṛis belong to Rishi Aṅgiras, the *Somapā* Pitṛis to Bhṛigu, the *Ājyapā* Pitṛis to Pulastya and the *Sukālīns* to Vasishtha who are typical of hard sustained labour. The seven Pitṛis are said to be the sons of Vairāja Prajāpati, that is Vairāja Manu, who represents the manifestation of the formless Prāṇa or invisible universal parents incarnating in material manifestation or the corporeal modality of Matter.

DAKSHINĀ DIK OF THE PITRIS— In Vedic cosmology the word Egg is conceived of into two Halves named as the upper and the lower, i e the north and the south, the former being the region of Purusha or Devas and the latter of Prakṛiti or the Pitṛis. Therefore the Pitṛis are always associated with the south (*Dakṣhinā Dik*) in contradistinction to the north (*Udichi Dik*) of the Devas. The conception of north and south is relative because Prāṇic Purusha must descend from the upper Half to the lower Half region of Prakṛiti, and then only Life-principle becomes manifest as the two parents.

If we look to the names of the Pitṛis, their secret becomes clear. After all, these are different forms of Prāṇas, the first three belonging to the unmanifested plane of Purusha and the second four to the manifested plane of Prakṛiti or Matter.

The first three do not enjoy or eat but only exist as spectators. One of them with Agni as its main impelling power is called *Agnishāta*, and the other with Soma as *Somasat*. The intermediate one in whom both Agni and Soma combine is *Barishad*, since *Barhis* or *Kusa* grass represents the mingling of the two principles of Soma and Agni.

Similarly amongst the four Pitris of manifest creation they partake in the pleasures of the senses and belong to the class of *Blota Suparna*. They are called *Somapā* (Soma drinkers), *Havirbhuk*, (eaters of *Havis* or offering) *Ājyapā* (drinkers of *Ājya* or *Ghrita*), and *Sukalins* (the Three Timers) in whom the former three characteristics are combined. The class of *Somapa* Pitris is strong in the principle of Mind or exists at the level of Mind, the *Havirbhuk* on the level of Prana and the *Ājyapā* on the level of the *Pinela-blutas*, but in the *Sukalin* class of Pitris all these three qualities of Mind, Life and Matter are balanced and co-exist without the one superseding the other.

ŚRĀDDHA— The Matsya only briefly touches the Pitri vidyā saying that the human souls according to their actions are born as Pitris, and following the path of Yoga and Sankhya ascend to their former rank. To them *Śradhā* should be offered. The principle of *Śradhā* implies the propitiation of spirit or Agni through matter symbolised as *Anna*. The principle of *Śrat* is the same as *Sityi*, *Śryi*, *Indra* and *Buddhi* or *Manas*. Its counterpart is *Śradhā*, also called *Kamayani*. *Śrat* or *Prana* cannot become manifest or real unless through *Anna* i.e. food or matter. Therefore it is inevitable to propitiate the principle of *Śrat* with *Anna*, and this forms the important ceremony of *Śradhā*.

PĀRVATĪ— It is stated here that the mind born daughter of the Pitris was married to Himālaya, she was Menā who became the mother of *Krauñcha* and *Mainākā* and also of three daughters named *Umā*, *Lakṣmī* and *Aparnā* (M 13678). In this imagery Himālaya, the abode of snow, represents the higher principle of Mind, and Menā the female power of the

Pitṛis, represents *Vak* *Manas* and *Vak* are the two parents of the goddess named Pārvatī, 'Daughter of the Mountain' She is the symbol of the highest female energy manifested on the plane of matter or in the body We have explained that the spinal column (*Mru*) consists of 33 vertebrae, each of which is called a peak or *Parvan*, and the whole a mountain or *Parvata* The mysterious power born from this mountain in the spinal column or the spinal canal is called *Pārvatī*. She is the goddess married to Śiva and both are combined in the half male and half-female form of *Ardhanārīśvara*, who is the archetype of *Matṛhṛisṛishti*, i.e. creation from the two parents In the Yoga and Tantra *Sādhana* the practical side of *Śiva Śakti* is much elaborated. It should suffice to mention that the conception of Śiva and Pārvatī was raised to the highest level by the Śaiva philosophers and in fact the philosophy and the cult of Śaivism on the one and of Śakti and Tantras on the other were developed in an exceptionally rich form in the Purānas

Parvatī is usually said to be the daughter of Himālaya, but here her trinitarian form is mentioned Umā, Ekāparṇā and Aparṇā are but three names of the single goddess so mentioned as to correspond with the triple form of Śiva, the Tryambaka God As a matter of fact, as the *Kundalinī* power she is alone, but manifests as *Idā*, *Piṅgalā* and *Suśumnā* in each organism This doctrine of the three mothers or of the three eyes of Śiva as *Tryambaka* (RV VII 59 12) was rooted in Vedic symbolism where the three mothers are named as Ambā, Ambika and Ambalika

LIFE STORY OF PĀRVATĪ— The Rishis then raised a natural question about the life story of Parvatī in a previous birth when she was Dakshayāni daughter of Dakṣa, and becoming angry at the insult shown by her father to Śiva, she gave up her life to take birth again as Parvatī This story was well known as a popular Purānic theme but here disposed of briefly There are, however, several points to be noted Firstly Dākshayāni is spoken of by Dakṣa as the mother of the world (*Jagato mātā*) who had become his daughter as an act of grace

(दुहितृत्वेन गता देवी ममानुग्रहसाम्यया, M 13 19) The goddess is called Satī, and Dakṣha says that there is nothing in the cosmos which is devoid of her presence (M 13 12, 19, न त्वया रहितं किञ्चिद् ब्रह्माण्डे सचराचरम्). Dakṣha's daughter Satī pronounces a boon for the good of Dakṣha, saying that he would be born as the son of the 10 Prāchetasī Rishis, the meaning of which has been explained before. She is more explicit in saying that the 60 daughters of Dakṣha were types of her own power (मदशेनागना पट्टिर्भविष्यत्यगजास्तव, M 13 22).

DEVĪ TIRTHA

After this Dakṣha makes a request to know the places sacred to the Goddess (*Devī tirtha*). This is a digression to find a place for an inventory of the 108 *Devī Pithas* or holy spots where the Goddess was worshipped in the whole country. This list is illustrative of the idea of deifying the country as the holy land in which goddess Satī, the Great Mother has become omnipresent (सर्वं लोके यत् किञ्चिद् रहितं न मया विना, M 13 24). The list is found in the Matsya, Padma Purana Śrīṣṭi Khanda ch 17 Śloka 190-217, Devī Bhagavata Book 7, ch 30, and Skanda Purana, Avanti Khanda, ch 98 verses 46-92. This list has been critically studied by Dr D C Sircar in his paper "The Śakti Pithas" (JRASB, Vol 14 1958 pp 1-108). I am giving here the names and their identifications where such are possible —

- | | |
|---|--|
| 1 Varanasi—Goddess Viśa
lakṣmī | 7 Gomanta—Gomatī
Gomanta is the same as
modern Goa |
| 2 Naimiśa—Lingadharinī | 8 Mandara—Kama-charinī |
| 3 Prayāga—Lalita Devī | 9 Chaitraratha—Mado katā |
| 4 Gandhamādana—Kamak
shī The Gandhamada
na mountain is in the
Himalayas near Badari
nātha | 10 Hastināpura—Jayantī |
| 5 Manasarovara—Kumudā | 11 Kanyakubja—Gaurī |
| 6 Ambara—Viśvakayā Am
bara may be Amber near
Jaipur | 12 Malaya Parvata—
Rambha |
| | 13 Ekamra—Kirtimatī
Ekamra kshetra is
modern Bhuwaneswar |
| | 14 Viśvesvara—Viśva |

- | | |
|--|---|
| 15 Pushkarī—Purubhuta | 44 Madhava vana—Sugandhā |
| 16 Kedāra—Margadīpini | 45 Kubjamraka—Tri sandhyā
Kubjamraka is identified
with Kanakhala |
| 17 Himavat prishtha—Nanda | 46 Gangā dvara—Ratipriya |
| 18 Gokarna—Bhadrakarnika | 47 Śiva kunda—Sunandā |
| 19 Sthaneśvara—Bhavāni | 48 Devika tata—Nandini
Devika is a sacred river
of the Panjab now called
Deg |
| 20 Bilvaka—Bilva patrika | 49 Dvaravati—Rukmini |
| 21 Śri saila—Madhavi | 50 Vrindavana—Radhā |
| 22 Bhadreśvara—Bhadra | 51 Mathura—Devaki |
| 23 Varaha Śaila—Jaya It
was either Baramul in
Kashmir, or Varahal shetra
in Nepal | 52 Patala—Paramesvari, |
| 24 Kamalalaya—Kamala | 53 Chitrakūṭa—Sita |
| 25 Rudra koti—Rudrani A
tirtha near the source of
the Narmada | 54 Vindhya chala—Vindhya
vasini |
| 26 Kālāñjana—Kali | 55 Sahyadri—Ekavira |
| 27 Maha linga—Kapila | 56 Harmachandra (Haris
chandra)—Chandrika |
| 28 Markota—Mukutesvari | 57 Rāma tirtha—Ramana |
| 29 Śaligrama—Mahadevi | 58 Yimuna—Mrigavati |
| 30 Śiva linga—Jala priya | 59 Kavirira—Maha Lakshmi
Kavira is Kolhapur |
| 31 Mayapuri—Kumari | 60 Vinayaka—Uma Devi |
| 32 Santana—Lalita | 61 Vaidyanath—Aroga |
| 33 Sahasraksha—Utpalākshi | 62 Mahakala—Maheśvari |
| 34 Kamalaksha—Mahotpala | 63 Usnatirth—Abhaya The
Ushna tirtha may be the
Taptoda Kunda of
Rajagriha |
| 35 Ganga (v l Gaya)—Mangala | 64 Vindhya kandara—Amritā |
| 36 Purushottama (Jagannatha
Puri)—Vimala | 65 Mandavya—Mandavi |
| 37 Vipasa—Amoghakshi | 66 Mahesvarapura—Svaha |
| 38 Pundravardhana (North
Bengal)—Patala | 67 Chhāgalanda—Prachanda |
| 39 Supaisva—Narayani | 68 Makarandaka—Chandika |
| 40 Vikuṭa—Bhadrasundari | 69 Somesvara—Vararohā |
| 41 Vipula—Vipula | 70 Prabhasa—Puskarāvati |
| 42 Malayachala—Kalyani | |
| 43 Kotitirtha—Kotavya, A
goddess of south India
named Kottavi | |

- | | |
|--|------------------------------------|
| 71 Sarasvatī—Deva matā | 89 Śankhoddhara—Dhṛvā |
| 72 Parī tata—Parā (same as
the river Pārvatī in Mālīva) | 90 Pindaraka—Dhṛitī |
| 73 Mahālaya—Mahābhagā | 91 Chadrabhāga—Kalā |
| 74 Payoshini—Pingaleśvarī | 92 Achchhoda—Śivakārīnī |
| 75 Kṛitaśaucha—Simhikā | 93 Venā—Amritā |
| 76 Karttikeya—Yaśaskarī | 94 Badarī—Urvasī |
| 77 Utpalivartaka—Lola | 95 Uttarakuru—Aushadhi |
| 78 Śona sangama—Subhādra | 96 Kīśa-dvīpa—Kūśodakā |
| 79 Siddhapura—Mātā | 97 Hemakūta—Manmatha |
| 80 Siddhapur is a famous
Matri tirtha in Gujarat | 98 Mukuta—Satyavadini |
| Bharataśrama—Angana
Lakshmi | 99 Aśvattha—Vandaniya |
| 81 Jalandhara—Visvamukhi | 100 Vaiśṛavanalaya—Nidhi |
| 82 Kishkindha—Tarā | 101 Veda vadana—Gayatrī |
| Devadaru Vana—Pushti | 102 Śiva—Śiva's consort
Parvatī |
| 84 Kashmirā Mandala—
Medha | 103 Devaloka—Indrānī |
| 85 Himadri—Bhima Devi | 104 Brahmā's mouth—
Sarasvatī |
| 86 Visvesvara—Pushti | 105 Surya bimba—Prabhā |
| 87 Kapalamochana—Sudhi | 106 Matrikah—Vaisnavī |
| 88 Kayavarohana—Mata | 107 Satī—Arundhati |
| | 108 Women—Tilottama, |
| | 109 Chitta (Heart)—
Brahmakala |

This list of 108 names of the Goddess associated with 108 Tirthas closes with a *phala śruti* which indicates that it was a later grafting on the text of this Purana under the influence of the Śakta teachers

The list of the 108 Devī Pithas is distinctly foreign to this context. It is a patch which interrupts the smooth flow of the topic of Pitris and Śraddha. The Puranic writer or later redactors had adopted this as a technique of *Upabṛimhana*, i.e. amplification to embed new matter somewhere in the midst of the old one and to indicate its exotic nature by appending to it a *Phala śruti*. The readers and listeners of the Purana texts well understood this as an approved technique of authorship

PITRIS— In Chapters 14 and 15 are related the several classes of Pitris in a Purāṇic setting giving the names of their father, wife, *Loka*, etc. For example, the *Ajṇishāṭṭa* Pitris are the sons of Marīchi. They are the Pitris of the Devas. Their mind born daughter is a river called Achchhodā. Amongst them was one named Amavasū with whom she fell in love. This Achchhodā was born in the 28th Dvāpara as Matsyagandhā Satyavatī, mother of Bādarāyana Vyasa who compiled the four Vedas. She was born as Satyavatī in this world and as Ashtakā in the world of Pitris. In this short inset we may see an attempt to correlate the famous characters in the world of men with those of the world of Pitris.

Similarly the *Barhiṣad* Pitris are said to reside in Vibhrāja world, they are the sons of Pulastya, their mind born daughter is Pivari, who chose Śuka, son of Vyasa as her husband (M 15 8). Her daughter is said to be Kritvī who became the wife of king Brahmadata of Pāñchala.

The Pitris known as *Haviṣmat* (= *Havirbhuk*) are the sons of Angiras and they are the manes of the Kṣattriyas (M 15 17). Their mind born daughter was Yaśodā, wife of Amśuman and mother of Dilipa.

The Pitris named *Ajyapā* live in the world of Prajapati Kardama. They are the sons of Pulaha and the ancestors of Vaiśyas. Their mind born daughter is Virajā, who became the wife of Nahusha and mother of Yayati. She was the personification of *Ekashtaka*.

The Pitris named *Somapa* reside in the Manasa Loka. Their mind born daughter is Narmada which is also the name of a river. They have created the Manus and men.

Thus five classes of Pitris are described here, omitting the *Somasud* Pitris of the *Amṛta* class and the *Sukalins* of the *Murta* class. We have already explained why the southern region (*Dikṣhina Dik*) is sacred to the Pitris (M 15 32). The propitiation of the Pitris is enjoined as a necessary duty by the performance of Śraddha. For this purpose Śraddha Deva to be

propitiated with Śraddhā was created in the beginning as king of the Pitris and he is no other than Sūrya (आदित्य इत्युक्तो रविः M 15 42)

MEANING OF ŚRĀDDHA—Śraddha is the feeding of learned and high souled Brahmanas with intense devotion in order to satisfy the Pitris. The underlying principle is to bring back oneself from the sphere or influence of Soma to that of Agni. All food is Soma, and by eating the food the physical body is sustained and its manifest form of the *Pañcha Bhūtas* with *Manas* and *Buddhi* is kept alive and functioning. All this belongs to the region of Soma. This is no doubt essential, but Soma symbolises the path of darkness and death, Soma is said to belong to Chandra, which is the form of Asura Vritra. The Moon is Mind which waxes and wanes, and so is all physical matter. The problem for the individual in his daily life is to minimise the influence of matter (i.e. food, physical body or mind soiled by matter) and to take recourse to the higher principle of *Vijñāna* or Intelligence, symbolised as Sūrya, which does not change or modify, but is fixed and eternal shining with its own light (स्वतः प्रकाशः). Everyday this practice of self sublimation ought to be cultivated and its spiritual technique is *Śraddha*. There are two elements in it, viz. meditating on the Pitris, one's own ancestors, or the Manes of the whole human race whose king is Yama. Yama is the lord of death as the principle of Matter, and of immortality is Dharma. In his latter aspect he is a Deva, drinking Soma with the host of Devas sitting on the summit of the Cosmic Tree (यस्मिन् वृक्षे सुपलाशे दत्तैः सं पिबते यमः, RV X 135 1). Each new born Life Principle is a *Yāmayana Kumāra* and is a link in the endless chain of the preceding forefathers (पूराणां शत्रु देवनिः). He inherits the total impressions of their minds and physical bodies through a very subtle mechanism devised by Mother Nature. This heredity consists both of the higher principle of the Spirit (*Puruṣa*) and of the lower principle of Matter (*Prakṛiti*). One has to redeem oneself from Matter and unite with the Self. This is the purpose of *Śraddha* achieved by accepting Matter in its grossest form of food since food is the manifestation of living consciousness in plant and animal

forms So on the one hand, the Manes who are archetypal of differentiated temperaments and creative forces, like the Seven Rishis or many other Heptads in the cosmos—the one becomes Seven for creation—should be meditated upon, on the other, food should be offered to Agni which is the tongue of the Devas (देवाना जिह्वा) and which in actual rite is symbolised by the Brahmanas (अग्निमुखा वै ब्राह्मणा), since Vedic *Vāk*, which is but another form of Agni or the higher principle of Divine Wisdom, resides on the tongue of the learned priests (वक्त्रिभवन ब्राह्मणा, as वेदवेदान्तपारगाः, पुराणवेत्तार, साख्ययोगविद, etc) who must be the true custodians of the traditional wisdom of the race

The sublimation of Soma on to Agni, of the world of Matter on to the world of Spirit, is *Śrāddha*, a rite in which *Anna* for the Pitris is offered to the Brāhmanas as representing the principle of Agni The highest being adored through *Śrāddha* is God Surya as *Śrāddha Deva*

Chapters 16-21 describe the *Śrāddha* ceremony and Chapter 22 gives a list of holy places or Tirthas where *Śrāddha* should be performed for securing higher religious merit

Śrāddha is said to be of three kinds, Nitya, Naimittika, and Kāmya Nitya is the daily *Śrāddha* performed by offering oblation of water and food to the Pitris The Naimittika *Śrāddha* is performed on special Parva days and called Parvanṛte on the last day of the Ayana on the two Vishuvat days, or when Sūrya passes from one constellation to another, or on the Amavāsya day, or on the Pūrṇimā day, or on the Ashtaka day, and in this way several other special Tithis are mentioned for the performance of *Śrāddha*, e.g. the Pitri Paksha (M 17.2.9) The Kāmya *Śrāddha* is performed when one wishes, as Nandīmukha on the birth of a son

The main point is to invite only learned Brāhmanas to feed in the *Śrāddhas* and in this list are mentioned those who study the six Vedāṅgas (Śaḍaṅgavid), recite the Vedas, (Śrotriya), who study the Vedas (Vedavid), who are the masters of Purāṇas (Purana vetta), who study the science of Mimāṃsā, Yajña and

Dharma Śāstra Yoga, Sāman chants (Sama svara Vidhijñā) etc. This gives a sampling of the various fields of knowledge that were cultivated in that period. The reference to special masters of the Purāṇas is significant and it shows that Puranavidya was included amongst the other sciences like that of the Vedas and Vedāṅgas, Mīmamsa, and Nyaya etc.

Bāṇa bhaṭṭa in the Harsha charit̃ also mentions the Paurāṇika teachers in a long list of learned men and religious doctrinaires. It seems that during the Kushana Gupta period each Purāṇa was cultivated as a special subject in a number of families from father to son who were responsible for the recitation, amplification and redaction of that particular Purāṇa which they had made their own. Those were the teachers who composed new topics and incorporated them in the manuscript under their care from which new copies were ordered. We may thus divide the Purāṇic teachers into two classes viz *Vaśaka*, who only recited *Katha*, and *Bṛmhaka*, who dealt with the texts and their interpretations and only secondarily recited *Katha*. Like all other branches of knowledge as Vyākaraṇa, Mīmamsa and Nyaya, Purana also was seriously cultivated during this period. It were such teachers in whose hands the original Purana stated to be of four thousand ślokaś in extent underwent revision and amplification with the result that it multiplied a hundred fold and became a corpus of four lakhs of slokaś.

Details of the Śraddha ritual are minutely described, mostly according to the directions given in the Manu Smṛiti. Different kinds of utensils, foods and religious texts are prescribed in relation to the Śrāddha ceremonies.

In Chapter 18 is described the *Ekoddishta Śraddha*. Chapter 21 describes the merits that accrue from the performance of Śraddha rites. It is said that one's own ancestors like Father, Grand father and Great Grandfather form a wheel from which one's own life comes into existence similar to the cosmic wheel constituted by the Devas known as Vasu Rudra and Aditya. Whatever good things a man gets in his life, like food, power,

tirtha, Sāmalanātha, Mahāśāla nadī, Chakravaka, Charmakoṭa, Janmeśvara, Arjuna, Tripura, Siddheśvara, Śrī Śaila, Narasimha, Mahendra, Śrī-Raṅga, Tungabhadra nadī, Bhīmarathī nadī, Bhīmeśvara, Krishna venā, Kāverī, Kudmala nadī, Godāvarī, Trisandhyā tirtha, Traymbika tirtha, Śrī parnī, Tāmrarnī, Jayā tirtha, Matsya nadī, Bhadra tirtha, Pampā-tirtha, Rameśvara tirtha, Elāpura, Āmrātakeśvara, Ekāmra, Govardhana, Hariśchandra, Tripuchandra, Prithūdaka, Sahasraksha, Hiranyāksha, Kadali nadī, Rāmādhivāsa, Saumitri sangama, Indrakila, Mahanāda Priyamelaka, Bahudā nadī, Siddhavana, Pāśupata tirtha, Parvatikā nadī, Godavari, Jamadagnya tirtha, Sahasra linga, Raghavēśvara, Indraphenā nadī, Pushkara tirtha, Śālagrāma, Somapana, Vaiśvanarālaya, Sarasvata tirtha, Svami tirtha Mandarā nadī, Kauśiki Chandrika, Vaidarbha, Vaira, Payoshni (*Prānmukhā*, flowing east), Kaveri (*Uttarā*, of the north) Jalandhara giri, Loha danda, Chitrakūta, Gangā Vindhya yoga, Kubjamra, Urvaśī tirtha, Pulina tirtha, Samsāra mochana, Rina mochana, Attahāsa, Gautameśvara, Vasishtha tirtha, Harita-tirtha, Brahmavarta, Kuśavarta Haya tirtha, Pindāraka, Śankhodhara, Ghanteśvara Bilvaka, Nila Parvata, Dharani tirtha, Rāma tirtha, Aśva tirtha, Vedaśiras, Oghavati nadī, Vasuprada tirtha, Chhagalanda, Badari tirtha, Gana tirtha, Jayante, Vijaya, Śukra tirtha Śripati tirtha Raivataka Śarada tirtha, Bhadrakeśvara Vaikuntha tirtha, Bhimesvara, Matrigriha (at Siddhapur), Kuvīrapura (modern Kolhapur) Kuśesaya Gauri śikhara Nakuleśa tirtha, Kardamala tirtha Dindi punyakara tirtha, Pundarikapura, Tapta Godavari tirtha (M 22 7 78)

This is a long list of Tirthas recommended for Śraddha. Many of these names are the same as in the list of Devī Pithas, and they are repeated often as part of Tirtha yātra itineraries. It is stated that this is but a summary list of Tirthas, their actual number is beyond description. As a matter of fact the real Tirthas are *Satya*, *Daya* and *Indriyanagrala* (Truth, Compassion and Self restraint (सत्यं तोयं दयां तोयं तोयंमिन्द्रियनिग्रहः । वर्णाश्रमाणां गेहेष्वपि तोयं तु समुदाहृतम्, M 22 80). It was a new conception of the glory of a householder's life according to the Bhagavata.

teachers saying that each home where Dharma is observed is a Tirtha

This chapter is given a special name in its colophon verses, viz *Tirtha śraddhānukīrtana* and a *Phala śruti* is appended to it (M 91 94) This is a sure sign of its late addition like the Devī Pīthas

There is a similar Tirthāvali in the Skanda Purāṇa, Revā khanda, Chap 230, Śloka 3 106, containing even a longer list of Tirthas

A third list in the Padma Purāṇa, Uttara khanda, Chap 129, verses 5 36 includes the names of 108 Tirthas similar to the 108 Devī Pīthas

The list of the Matsya Purana, Śraddha tīrthas is repeated in the Padma Purāṇa, Srishti khanda, Chap 11, 2 67

A fifth list occurs under the heading Sarva tirtha Mahātmya in Brahma Purana, Chapt 25, 8 83 The Mahabhārata Vana parva also contains three Tirtha yatrās A comparative study of this material from the point of view of the geographical expansion of the 'Holy Land' would be a fit subject for study

As a matter of fact there is no end to the number of the Holy Tirthas of the Motherland as the Matsya itself puts it 'Vayu has said that there are three and a half crores of Tirthas on earth, in *antarikṣha* and in heaven, all of which have their abode in the Ganga (तिस्र कोट्योऽर्थं कोटौ च तीर्थानि वायुरब्रवीत्, M 102 5)

'LAND TAKING' TECHNIQUE—The creation of Tirthas was a positive technique in the process of 'land taking' or land settlement by the pioneers of race The fore fathers who first made the land their own created a Tirtha and gave it a name after some Rishi or hoary ancestor or Deva who performed his Tapas there Such region or spot is made holy in the minds of the people and binds them perpetually to the land From this point of view the geography of India is a revelation and it would be difficult to find a beauty spot or a spot with natural scenery, a mountain peak, a river, streamlet,

women, wealth, beauty and health and a devoted heart is a flower of the Śrāddha tree, and unity with Brahma is its fruit (M. 21. 11, आद्यपुष्पमिदं प्रोक्त फलं ब्रह्मसमागमः).

CYCLE OF BIRTH— Chapter 20 describes the story of the seven sons of a Rishi named Kauśika, disciples of Rishi Garga. They sacrificed a cow in times of famine but offered it to the Pitṛis in Śrāddha to save themselves from sin. They were reborn as Vyādhis and again became a host of seven deer on the Kālāñjara mountain, and lastly became seven Chakravāka birds in the Mānasarovara lake, whence they were reborn as Yogins. One of them became king Brahmadata of Pañchāla and two became his ministers, viz Babhravya, who became the author of a special treatise on the Kāma śāstra, and Kaṇḍarīka who became proficient in Vedas. Brahmadata is credited with knowing the speech of all creatures including ants. A story is then told how one day he heard a conversation between a male ant and a female ant, the former wooing and coaxing the latter, and this made the king smile to which her queen took objection, insisting to reveal to her the secret.

The other four sons of Kauśika were reborn as Yogins and became recluses leaving behind their old father, directing him to go to Brahmadata and obtain from him the desired wealth after reciting the following śloka—

ये विप्रमुख्या कुरुजांगलेषु दासास्तथा दाशपुरे मृगाश्च ।

कालञ्जरे सप्त च चक्रवाका ये मानसे ते वयमत्र सिद्धाः ॥

(M. 21. 28)

This appears to be a reference to the seven Pitṛis personified in three successive births as human beings, animals and birds and then finally becoming Siddhas or perfect beings or a band of seven Yogins who move together at each and every place. Births in three lives was an accepted motif to demonstrate the round of a person's good or evil actions, as in the Kādambarī, Puṇḍarīka takes the birth of a horse and a parrot to be delivered of his curse. Brahmadata with his two ministers also was reminded of his past life and joined the host of 7 on the Mānasarovara Lake.

This appears to be just a story for the delectation of the popular mind at the time of Śrāddha ceremony illustrating of course the basic idea of the 7 Pitris. King Brahmadatta of Pañchāla became the epic hero hero of such legends like his namesake king; Brahmadatta of Kāśī in the Jātaka stories.

ŚRĀDDHA-TĪRTHAS

Chapter 22 gives a long list of Tīrthas where Śrāddha ceremony should be performed during the course of one's pilgrimage. The obvious idea is to link the institution of Śrāddha with that of Tīrthāyatnā, and in this way inculcate the subtle doctrine that the entire land is a holy land where one's ancestors lived in countless generations as mentioned in the Atharva Veda (यस्यैतं भूम्नं पूजयन्तः स विचरति, AV. 12.1.5)

ŚRĀDDHA-TĪRTHAS—The list of Tīrthas is as follows

Gayā, Vārāṇasī, Prayāga, Baiśvāra, Daśāśvamedhika, Gaṅgā-dvāra, Nandī, Lalitā, Māyāpurī, Mitra-pala, Kedāra, Gaṅgā-Sagara, Bālma-saras, Śatadruhrada, Narmada on the Gomatī, (with Yajña Varāha, Kāñchana-dvāra), Ikshumatī, Kurukshetra, Sarayū, Irāvati, Yamunā, Devikā, Kālī, Chandra bhāgā, Drishadvatī, Venumatī, Vetravati, Jambī Mārga (Nīlakunda), Rudra-saras, Mīnasarovara, Mandikini, Achchhodā, Vipāśā Sarasvatī, Mitra-pala, Vaidyanātha, Kshiprā Mahākālī, Kālāñjara, Vamsodbhada, Haridbheda, Gangodbheda, Bhadre śvara, Viṣṇu-pada, Narmadādvāra, Oṅkīra, Kāverī, Kapilā, Chanda vegā, Amarakantaka, Śukra tirtha, Someśvara tirtha, Kāyāvarohana, Charmanvatī, Gomatī, Varunā, Auśanasa tirtha, Bhṛiguṅga, Gaurī tirtha, Vaināyaka tirtha, Bhadreśvara tirtha, Pāpāhara tirtha, Tapatī, Mulatāpī, Payoshini, Payoshini-sangama, Mahā bodhi, Pātala, Nāga tirtha, Avantikā, Venā, Mahā Rudra, Mahā-śāla, Mahā liṅga, Daśārnā nadī, Śata Rudrā, Śatāvahā, Viśvapada, Angīra vāhikā, Sona, Gharghara, Kālīkā, Vitastā, Dronī, Vaṭa nadī, Dhārā sarit, Kshīra nadī, Gokarna, Gajakarna, Purnashottama, Dvārakā, Kṛishna tirtha, Arbuda Sarasvatī, Manimatī, Girikarnikā, Dhūta pāpā, Lakshina Samudra, Meghakara tirtha, Mandodarī, Champa nadī

reservoir of water or water-fall where the foot-steps of the pioneers and forebears had not reached and which they had not deified as a Tīrtha. The institution of Tīrtha and of Tīrthapadayātrā, i. e. travelling to the holy places on foot kept up the currents of civilization in constant circulation linking the four corners of the land in the most intimate cultural relationships. This became a natural and spontaneous institution and lives for ever.

LUNAR DYNASTY.

Having disposed of the genealogy of the Solar kings, the Matsya Purāṇa picks up the story of the Lunar dynasty (*Chandra-Vamśa*) including an account of the lives of such great kings and heroes as Yayāti, Kṛishna and Dushyanta, who belonged to the direct or collateral branches of the Soma-vamśa (chh. 23-50).

PERSONAL STORY OF SOMA— Just as by way of introducing the Sūrya Vamśa the personal history of Āditya and his family was given in the beginning, so also Chapter 23 opens with the personal history of Soma or Chandramā, which is a plexus of several Vedic and Purāṇic motifs as follows :—

1. Brahmā asked sage Atri to take up the work of creation.
2. Atri performs *Tapas* for this purpose.
3. By the power of *Tapas*, a particular *Tejas* entered the eyes of Atri. This *Tapas* is the source of the highest bliss, beyond the experience of the sense organs, the soul of Brahmā, Viṣṇu, Ādityas and Rudra, producer of *Sānti*, and within its womb both Śiva and Pārvatī incarnated.
4. 1/8th of that form of Śiva became manifest as Soma or Moon.
5. From the eyes of Atri, Soma with its lustre was produced by the lachrymal flow and permeated the ten directions of Space.
6. The ten regions being of the female form received the above water as a foetus, but they were unable to carry it, and therefore it was emitted.

- 7 Brahmā collected and transformed it into a young man riding in a chariot of 1000 horses which was strengthened by the power of the Vedas
- 8 The Rishis accepted him as their king
- 9 The Pitris, the Devas Gandharvas and Aushadhis also accepted him as their Lord
- 10 He was praised by them as Brahma with Vedic mantras whose deity is Soma (सोमदेवस्य मन्त्र)
- 11 By the power of the mantras his lustre increased and encompassed the whole world from which all the plants and herbs were produced
- 12 That light increases at night
- 13 Soma is thereby known as the Lord of Aushadhis (*Ausadhī a*) and the king of Brahmanas (*Dryeśa*)
- 14 The lunar orb filled with the sap of Vedic mantras waxes in the bright half and wanes in the dark half of the months
- 15 For his beauty he was offered by Prachetas Daksha 27 daughters in marriage
- 16 The Moon god performed penances for countless ages meditating on Vishnu
- 17 When Nārāyana was pleased Soma obtained from him a boon to become master of Indra Loka
- 18 He also wished that in his Rājasūya sacrifice the Devas should appear in visible form to eat the oblations and Brahma and others become his priest
- 19 Thus blessed by Vishnu Soma performed a Rajasūya sacrifice on a cosmic scale in which Brahma himself became the Udgata priest and Vishnu officiated as Brahma priest and the three worlds were declared as the guerdon of the sacrifice (*Yajña dakshina*)
- 20 At the end of the sacrifice 9 goddesses leaving their husbands offered their love to Soma e.g. Lakshmi

of Nārāyana, Sīnīvālī of Kardama, Diti of Vibhāvasu, Tushti of Dhātā Prabhā of Sūrya, Kuhū of Havishmanta, Kīrti of Jayanta Vasu of Mārīcha Kaśyapa, Dhṛiti of Nandī. Their husbands could not do anything to Soma who shone with his glory in all the 10 directions as the sovereign Lord of the 7 Lokas

- 21 In his haughtiness Soma fell in love with Tārā, wife of Brihaspati and inspite of the entreaties of the Gods would not return her
- 22 Vāmadeva Rudra with his *Brahma śirsha* weapon came into the field against Soma who was persuaded by Brahmā to restore Tārā to Brihaspati
- 23 To Soma and Tārā a son was born named Budha who married Ilā, the female form of the Solar king Ila, and from thier union was born king Purūravas, founder of Chandra vaṁśa

INNER MEANING OF THESE MOTIFS

It is pleasing to find a clustre of such Vedic and Puranic motifs assembled at one place, worthy of their inner meaning being explored. There is no doubt that these are motifs of *Śrīṣṭi vidyā* invoked in the story of Soma. Some knowledgeable writer has put them together in a succinct form by weaving them in a unified scheme

1 *Atri*—He was one of the ten mind born sons of Brahmā (M 3 6), besides Bhṛigu and Aṅgiras. In Vedic symbolism Bhṛigu represents the principle of Cold or Waters, and Aṅgiras that of Heat or Fire. In the primeval ocean, or the First Cause of creation both Bhṛigu and Aṅgiras coexist, but none of them is able to create. Both are co-extensive in a state of equilibrium. Aṅgiras is three-fold as *Agni*, *Vāyu* and *Aditya*, the three kinds of Fires in a Yajña. Bhṛigu is also three fold as *Apah*, *Vāyuh*, *Somah*, and these three also are unable to create. Then these two, namely Bhṛigu and Aṅgiras, combined to form a new principle that is called Atri, in which the three world divisions do not

retain separate entity but become fused into one. This points to the etymology of *Atri*, that which lacks the three-fold division.

There is also another etymology in which *Atri* is associated with the potency of eating and identified with *Vāk* which eats the food वाग् वात्रिः, वाचा ह्यन्न मच्यते, अतिहं वै नामतद् यदत्रिरिति, ŚB. 14. 5. 22). The implication is that *Atri-Vāk* represents the principle of primeval motherhood. Naturally she is ordained by *Brahmā* to create.

Now it is clear that there can be no creation by the principle of *Ātapa* or Light alone represented by the pure Fire as *Aṅgiras* and by the pure Waters as *Bṛigu*. For creation shadow or Darkness is necessary. Creation is produced by Matter reflecting pure light and intercepting its rays, i. e. not allowing the light rays to pass through matter as a transparent entity. *Atri* therefore is the name of that *Prāṇa* which acts as a screen to check the progress of light rays in material sheath. Without this scheme there can be no reflection (*Ābhāsa*) of *Chit* or *Chetanā* which is the pure light of *Purusha*. This quality in the mother is found in her monthly course which corresponds to the two phases of the moon giving an equal place to darkness and light. This is the production of turbidity or muddiness in the clear transparent waters of motherhood. When a woman becomes in menses she is then called *Ātreyī*, i. e. under the influence of *Atri* or in simple words *Rajasvalā*. In her particles of *Rajas*, dust or mud get mingled in clear secretions. This quality alone prepares the mother to receive the seed and to convert it into a sprouting germ which becomes the foetus. This *Rajas* becomes the real substratum of motherhood for the whole world. *Atri* is a *Dhāmachehhada Prāṇa*, a screen which by its presence makes motherhood fertile. It was because of this that of his ten sons *Brahmā* commanded *Atri* to create. The power of *Atri* may be seen in each small material particle which intercepts the rays of light and does not allow them to pass through it. A small seed of sesamum is placed in sun light and casts a shadow behind it by this quality of *Atri* being inherent in it.

2 ATRI'S TAPAS— Atri is the principle of motherhood in the muddy waters of creation, but even in that condition they do not become productive. The smallest particles of primordial matter that are splashed in the *Ekarnava Samudra* or primeval ocean must themselves settle down to a condition of tranquillity and orderliness, that is to be organised into a system before they can become useful for procreation and fecundation by the parental seed. This is implied in Atri's performing *Tapas*. In the Vedas creation is spoken of as the outcome of *Abhiddha Tapas*, *Agraja Tapas* or *Devushnya* explained before as the Divine Heat which brings the cosmos into existence round a fiery centre in the form of *Surya* which is indispensable for each system and of which there are millions and billions of exemplars placed in a mysterious alignment.

THREE HUSBANDS OF THE MAIDEN— By this *Tapas*, the muddy secretions of motherhood become strengthened and purified. The principle of *Soma* is said to subsist in the first phase of the menstrual flow, but it needs to be purified for the mother to become fertile. This is why in the *Rigveda*, *Soma* is said to be the first husband of the maiden (सोमः प्रथमो विविदे, RV X 85 40).

The second principle that contributes to motherhood is that of *Gandharva*, namely *Gandha* produced by the flowering which is essential for fecundation wherever life is created. In each plant or tree the flowering stage is an essential technique in Nature's scheme of creating new life. That *Gandha* is *Gandharva* or the second husband of the maiden.

In the third stage it is the principle of *Agni* or *Vak* that is *Prāna* on the plane of matter which is needed. *Vak* is *Śabda* which is the symbol of the five material elements and may be either expressed as *Śrīdī* at one end of the series or as *Prithivī* at the other end. *Ākāśa* and *Prithivī* are the two bracketing ends of Matter. When the above three elements become present in the mother, then she is ready for her sire—

सोमः प्रथमो विविदे गन्धर्वो विविद उत्तरः ।
तृतीयो अग्निष्टे पतिस्तुरीयस्ते मनुष्यजाः ॥

(RV. X. 85. 40).

The *Tapas* of Atri covers this four-fold principle of motherhood and prepares the ground for progenitive activity.

3. ĀNANDA—Motherhood or creativity is the result of *Kāma* which in other words is Bliss or the highest joy experienced by the parents on the three planes of Mind, Life and Matter, i.e. by the physical, vital and psychical, persons of which each individual is a composite form. This principle of *Ānanda* is symbolically represented as the Bull of Śiva (*Viśhā*), the great sprinkler of seed, which is the same as *Kāma* and named in the Purāṇas as Nandi. God Śiva in each centre is *Nandikeśvara*, Lord of Nandi and his great exploit is that he planted his foot on the back of Nandi bull and by the power of his third eye controlled and sublimated the basic impulse of *Kāma*. It is said here that all the different divine powers like, Brahmā, Viṣṇu, Sūrya and Rudra entered the *Tejas* or lustrous splendour of Atri. The womb of the mother (*Yoni*), also called *Mūḍa*, is Universal. The meaning being that all the earthly and heavenly powers that are mortal and immortal, that belong to matter and to Spirit, or to *Prakṛiti* and *Paruṣha*, are inherent in the mother's womb which creates new life. Those powers are described in the Yajurveda, Book 7, as so many cups for the drinking of Soma (*Soma-graha*), of which 40 are enumerated. All of them abide in the mother's womb where a flood of Soma is released and collected for the performance of the most mysterious Yajña in the cosmos, viz. the development of the foetus from a small germ to the birth of the child. It is a fruit on the branch of the cosmic tree which is distinctive from other fruits in that although it is separated from the mother plant, it retains its principle of *Prāṇa* or life.

It is stated by the Purāṇa writer with propriety for it that both Śiva and Prāṇa in the form of Atri-Nandi, Half-Male & 1 Half-Female, entered into the light

splendour of Atri. The meaning is clear, viz that in the Soma that is creating new life there is essentially a man and a woman inherent. If the foetus turns out to be a male it bears within it the substratum of a female, and if it is a female it carries within it a male. This principle of the *animus* and *anima* is clearly stated to coexist in each organic centre in the R̥gveda— (द्विय सतोस्तां उ मे पु स आहु RV I 164 16) Umāpati Śiva and Uma Parvati both entered the *Tejas* of Atri (यस्माद् उमापति सार्धपुमया तमधिष्ठित, M 23 5)

4 ONE EIGHTH PART—The Purāṇa writer here introduces a significant symbolism of which the meaning must have been clear to him. He speaks of Soma that was born as the one eighth part of the power collected in all the gods and particularly in Śiva. Here is a reference to the *Ashtamurti* form of Śiva which we have explained before. The eight forms represent the 8 principles of manifestation which must abide in each centre of life. They are included in the Vedic Sūtra *Manas Prana Vak*, that is Mind. Life in its twofold aspect of *Prāṇa* and *Apāṇa* (Heat and Cold positive and negative) and the five gross elements of Matter. Without these eight there can be no life. These are called the *Aparā* or Lower *Prakṛiti* in which *Chetānā* or consciousness becomes reflected. Amongst these 8 forms of *Ashtamurti* which in Vedic language were known as the *Ashta Vasus* the two which symbolise Heat and Cold are named *Sūrya* and *Chandra*. Thus *Chandra* represents only one eighth portion or aspect of *Arīhi Narīvari*, that is visible to us as Soma. We have spoken above of *Kumāri* as the son of Agni. Here the Purāṇa describes Soma also as a *Kumāra* (तं दृष्ट्वा चाष्टमाशेन तस्मात्सोमोऽभवच्छिशुः, M 23 5). Both statements are valid, i.e. to speak of the life principle as the son of Agni, or as the son of Soma, since each individual is an animal with the conjoint principle of Agni and Soma being operative together at all levels (अग्नीषोमीय पशुमालभते, ŚB 5 3 3 1, also अग्नीषोमात्मकं जगत्). According to the Śāntiparva, although Agni and Soma are opposed to each other, they were produced from a single womb (एवमोनो प्रवर्तिता Śinti 329 1). This was an

approved Vedic doctrine in which the two parents are compared to two inverted bowls facing each other and forming a single womb (उत्तानयोश्चम्बोयोर्निरन्तः, RV. I. 164.33).

5. THE EYE OF ATRI—The Purāṇa writer mentions the eye of Atri as the receptacle in which his Soma lustre was collected. The eye is the symbol of the conscious world and of the sprouting germ which opens its eye to the Dyāvā-Prithivī of its existence. The eye is the most popular symbol in Rīgveda, Sūrya himself being spoken of as the eye of Mitra and Varuna, the Universal Parents in the formless Upper-Half, and of Agni in the formed Lower-Half (चक्षुर्मित्रस्य वरुणस्याग्नेः RV. I. 115. 1.). The eye is the Awakener (*Sam̐bodhayatri*) through which our link with the conscious world is restored from day to day out of the sub-conscious and unconscious depths of mind. Kālidāsa has referred to this flow of Soma from the eyes of Atri which permeated the space.—

अथ नयनसमुत्थं ज्योतिरत्रैरिव द्यौः । (Raghu. 2. 75.)

The mother's womb (*Yoni* or *Bhaga*) is the real Eye through which Prāṇa makes its manifestation. In fact the Universal Mother has a thousand wombs (*Sahasra yoni*) which are her thousand eyes (*Sahasrākṣa*). Life or Prāṇa itself has that quality and therefore identified with Indra (= *Madhya Prāṇa* ŚB 6.1.1.1). Even in each individual centre the main principle of Prāṇa is accompanied by a thousand other Pranic manifestations which are present as so many organs and centres within the body and each of them may be conceived as an eye of the *Madhya-Prāṇa* through which it is making itself effective or looking on the world of Matter. It is stated in the Atharva Veda that Atri is a deity :—

अयं सो देवो अस्वन्तः सहस्रमूलः पुरुषावो अत्रिः ।

य इदं विश्वं भुवर्न जजान ॥ (AV. 13.3.15)

This is the God who dwells within the waters, the thousand-rooted, many-powered Atri. He who brought all this world into existence.

Speaking about Sūrya or Āditya it is said —

विपश्चित् तरणिं भ्राजमानं वहन्ति यं हरितं सप्त बहो ।
स्रुताद् यमत्रिदिवमुन्निनाय तं त्वा पश्यन्ति परियन्तमाजिम् ॥

(AV 13 2 4)

Victorious, inspired, and brightly shining whom seven strong tawny coloured coursers carry,

Whom Atri lifted from the flood to heaven, thus men behold thee as thy course thou runnest

The Rīgveda refers to Atri as Brahmā and speaks of him to have established in heaven the eye of Sūrya —

ब्राह्मो ब्रह्मा युयुजान सपर्यन्तं कीरिणा देवान् नमसोपशिक्षन् ।
अत्रिः सूर्यस्य दिवि चक्षुराघात् स्वभानोरप माया अघुक्षत् ॥

The Brahman Atri, as he set the press stone serving the gods with praise and adoration, established in the heaven the eye of Sūrya and caused Svarbhānu's magic art to vanish

(RV V 40 8)

The ten directions of space symbolise Dyavā Prithivī which form the unit of each created system or cosmos to receive the principle of Soma and Agni. For receiving Agni the Dyavā Prithivī are conceived of as an *Ukha* Fire pan, and for receiving Soma as a *Drona kalāśa* or Wooden Vat

6 THE TEN QUARTERS OF SPACE— They are referred to here as female (तद् दिशो जगृह्यमि स्त्रीरूपेण सुतेच्छया, M 23 7) Apart from the word *Diśā* being in the feminine gender, the 10 regions of Space typify the principle of *Ākāśa* which is the foremost of the material manifestations and therefore *Diśā* stand for the principle of *Prakṛti* which receives in their womb the foetus from Atri's seed. The *Diśā* are typical of Dyāvā Prithivī or more truly Prithivī as the mother principle

Just as in the case of Agni, she was unable to bear the *Tṛiśā* of Rudra and emitted the foetus into the river Gangā, similarly the *Diśā* could not bear the child in their womb

who was Soma This Soma thus was emitted to become Universal in all directions

7 BRAHMĀ AS THE UNIFYING PRINCIPLE—The foetus delivered by the 10 directions of Space was taken over by Brahmā and brought to a focus as a living centre (समादायाथ त गभमेकोकृत्य चतुर्मुख, M 23 8) Brahmā is the principle of growth or *Prāna* or *Hiranya* as we have seen in our study of the *Ekarnava* doctrine where Brahmā is spoken of as identified with Narayana himself (ब्रह्मा नारायणात्मक.) Unless the principle of *Prāna* incarnates within the heart of Soma, Soma itself is merely the material egg and is lifeless The contact of Brahmā is therefore the same as the entry of Nārāyana into the cosmic Egg As the result of Brahmā's help, the foetus now develops into a young man as king Soma himself riding in a chariot of 1000 horses The symbol of 1000 is an infinite number and both the chariot and horses stand for the principle of movement The Vedas, as has been explained above, are the symbols of Trayīvidyā or rhythmic Motion, and Soma was possessed of all these powers

8 SOMA AS KING OF THE RISHIS— It is often stated that Soma is accepted by the Rishis as their king (सोमो अस्माकं ब्राह्मणानां राजा, VS 1 40, तत्र ब्रह्मर्षिभिः प्रोक्तमस्मत् स्वामी भवत्वयम्, M 23 10) Soma symbolises the Universal mind of the Creator (cf चन्द्रमा मनसो जात, RV A 90 13) The Rishis represent the spiritual tradition, and the Kshatriya kings the temporal power At the time of coronation when everyone takes an oath of allegiance to the anointed ruler, the Brahmana priests and the Rishis who represent the spiritual authority in the State take their oath of allegiance to king Soma and not to the Kshatriya ruler Here Soma is clearly the Divine mind which is Universal and which the Brāhmanas and the Rishis worship in terms of *Dharma*

9 SOMA AS THE KING OF PITRIS— In a compact statement it is said that Soma was also accepted as their Lord by the Pitris, Devas, Gandharvas and *Aushadhis* The Pitris or manes are associated with Soma because they are attached to the region of matter as against that of Purusha which is Sūrya

(पितृ देवस्य सोम, ŚB 3 2 3 17) Darkness, After noon, Night, second half of the year were made the symbols of Prakṛiti and Soma or Chandra is one of them. It receives its light as the shadow of the Sun. The Pitris who are inclined to life in matter therefore are associated with Soma.

Soma is also associated with the Devas who always wish to enjoy Soma as the drink of immortality. Since Soma is food or *Anna* and the Devas as Agni are *Annadī* the connection between the two is obvious.

The connection of Gandharvas with Soma also may be understood, since the Gandharvas represent the principle of *Gandha* which is the attribute of Prithivī or Matter, therefore the Gandharvas love Soma. According to the Śatapatha, the Gandharvas love *Gandha* and *Rupa* (ŚB 9 4 1 4). Soma also represents the female principle typified as Apsaras and those who are in love with women are Gandharvas (स्त्रीकामा वै गन्धर्वा, AB 1 27, ŚB 3, 2 1 3).

The *Aushadhis* or plants represent the principle of life sap as being produced from a seed and growing as a plant, to reproduce the fruit and the seed. This makes a complete cycle of the life-process being manifested through the plant world. From this point of view each human being or animal form is not different from a plant (सस्यमिव मर्त्ये पच्यते सस्यमिवाजायते पुन, Katha 1 6 6). As the Gita says the sap or Soma is the nourisher of plants and therefore called *Ausadhisa* (पुष्पाणि चोषधी सर्वा सोमो भृत्वा रसात्मक, Gītā 15 13).

10 SOMA PRAISED AS BRAHMĀ WITH VEDA-MANTRAS—The reference obviously is to the Vedic Mantras in the 9th Mandala of the Rīgveda. Their deity is Soma and they appear to be a complete Book in themselves. The process of the growth, collection, purchase, crushing, straining, mixing with milk and drinking of Soma is described there at length in a symbolical language which holds good both in the case of the cosmos and the individual centre of life where Soma or life-secretions are being

subjected by Nature's device to all those processes which are demonstrated in the Yajña.

Soma or Chandramā is called here Brahmā (M. 25. 11.). This again is symbolical because Brahmā is the four-headed deity and in the Yajña, Brahmā is the fourth priest who superintends the Yajña and combines in himself the functions and duties of the other three priests. Similar is the position of Soma in contradiction to Agni. Agni typifies the cosmic Triad of the three Fires, three Devas, the three Lokas etc. Soma is different from Agni and represents the fourth Loka, or the world of waters. In the beginning of the Gopatha Brāhmaṇa it is stated that Prajāpati Brahmā put himself to the ordeal of *Tapas* of Mind, Life and Matter, and as a result there appeared on his brow sweat (*Sveda*). His three-fold *Tapas* represents *Trayī vidyā* called *Brahma*, and the fourth, namely the Waters on his brow became *Subrahma*, i. e. the fourth Veda of the Waters called Atharva Veda. That is why Brahmā has intimate relationship with Soma. The Vāk of Soma is called *Subrahmanyā* and the Varāha of Soma is named *Brahma-Varāha*.

11. INCREASE OF LUSTRE— By the power of the mantras, the lustre of Soma increased and his power was enhanced. The meaning is that the Vedic mantras represent the goddess Vāk which is the same as Agni and when Vāk is properly worshipped, she brings increased strength and lustre.

By this halo of light (*Tejovītāna*) round Soma the universe was filled with plants and herbs तेजोवितानादभवद् भुवि दिव्यौषधीगणः, M. 23. 12.). Like Sūrya, Chandramā also is thousand-rayed and in comparison to the universal mind each individual mind is a single ray or a plant receiving its sap from the Soma in heaven.

12. INCREASE OF LIGHT AT NIGHT— It is a patent symbolism that the light of Moon increases at night. The meaning is that the principle of Mind as Soma finds its best expression in the material world, whereas that of Buddhi (*Vijñāna*) as Sūrya in the higher world of Purusha.

13 & 14 SOMA WAXES AND WANES— It is said that Soma increases its light in the bright-half and decreases in the dark half of the month. The two halves of the month demonstrate to our eyes the principle of *Dirā* and *Paurṇmāsa*, which together constitute the rotation of the cosmic wheel, owing to a basal duality symbolised as Light and Darkness. There is something at the root of the creative mystery which becomes visible in the duality of Day and Night, or the bright half and dark half of the month. These two aspects are symbolised respectively as Soma being the king of the plants and herbs (मौषधीश) which refers to its material or mortal side, and secondly Soma as the king of Brāhmanas (द्विजेश, M 23 13), which refers to its spiritual and immortal side.

15 TWENTY SEVEN DAUGHTERS OF DAKSHA— Daksha had 60 daughters out of whom he offered 27 to Soma (M 23 15). The symbolism clearly refers to the 27 constellations amongst which Soma completes his movement. They are symbolic of the time units associated with the rotation of the Moon and forming a month 12 of which make up the year. The daughters of Daksha, as we have said, represent the different spiritual and material powers, the primeval ordinances by which the cosmos is functioning. The 27 constellations fill the heaven which is the Dyava Prithivī unit or the 10 divisions of Space, first carried Soma within their womb and then consorted with him. As for Aditi, mother of Daksha and later his daughter a two fold symbolism is applicable viz the daughters of Daksha as *Disah* being the mother of Soma and also his wives.

16 TAPAS OF SOMA— Soma is a *Devata* with an immortal life ordained by Prajapati to discharge his functions from the beginning of time to the end of it. This continuous life-session is impossible without recurrent *Tapas* for renovation through innumerable ages. It is therefore said quite appropriately in the Purana that Soma meditated on the majesty of Lord Vishnu for millions and billions of years and thereby realised the glory of Great Lord Narayana by which he obtained internal light and power in his heart.

17 VISHNU'S BOON TO SOMA—By the power of *Tapas*, Soma won the favour of Vishnu and asked of him a boon to become the lord of Indra Loka. Indra Loka here means the world of Gods, Svarga, which symbolises the immortal heavenly powers that are at the root of creation. In the Vedas they are symbolised as *Dyauh* or *Amṛitam*. In creation the heavenly immortal Soma must descend to the plane of matter but retaining all his pristine glory. The problem before Soma was how to accomplish this. He concentrates on obtaining mastery over Indra. Indra is the King of Gods; he is *Sūrya*, *Prana*, *Hiranya*, *Narayana*, *Brahmā* etc. In order to achieve this power Soma had to perform a cosmic Yajña.

18 RĀJASŪYA YAJÑA OF SOMA—It is stated here that Soma asked of Vishnu that in his Rājasūya sacrifice the Devas should appear in a visible form and that Brahma as well as all other gods should take part in his Yajña. It is the same kind of Yajña as *Sarvalut* Yajna which the transcendent Purusha Narayana himself had performed to create the world of *Paśus* (Matter) and the Vedas (RV X 90 8 9). The insistence on the gods coming to the Yajña in manifest form points to the principle of Soma as becoming manifest in matter. It is the principle of consciousness within the body where the divine priests are actually participating to perform a Yajña on the plane of Matter.

19 YAJÑA DAKSHINĀ—In his Rājasūya Soma declared that the three worlds would become as the *Dakshina* of Yajna. Here two things should be understood viz the meaning of *Rajasuya* and of *Dakshina*. *Rajasuya* is literally a Yajna in which *Raja* is produced. *Raja* has two meanings either an earthly king or Soma itself. Now there are four kinds of Soma: *Amsu*, *Graha*, *Raja* and *Vaja*. All these four relate to the four modalities in the making of Man. *Amsu* refers to the plant or the physical body nourished by food. *Graha* refers to the organs of sense (*Indriyani*) which make up the Prāṇic person or vital man. *Raja* is that aspect of Soma which relates to the Mind. *Manas* is called a *Yaksha* (यक्षुर्वं यक्षमन्त प्रजानम् Yajur 34 2) and a

Yaksha was called *Raja* a radiant light which appears for a time and is no more (Cf Kubera as राजराज) The flash of mind appears like a fire fly and becomes dim again Thus in each individual centre there is a *Rajasuya Yajña* for the generation of the Mind principle

Dakshina is the female power of *Yajna* There can be no *Yajña* without *Dakshina* *Dakshina* is motherhood by which the *Yajña* fructifies *Dakshina* is identified with *Gau* or the Universal Cow i.e. Mother Nature who is creating all forms The principle of *Dakshina* has become inherent in the Universal Mother and is multiplying itself thousand fold in each individual centre According to the Vedic imagery there existed in the beginning the Great Mother *Aditi* (RV V 47 1) and this Eternal Mother has a thousand youthful daughters through whom she is creating all forms Each one of these daughters carries a foetus in her womb (युक्ता मातासीद् धुरि दक्षिणाया अतिष्ठद् गर्भो वृजनीष्वत्, RV I 164 9) Thus whatever exists as a living or conscious organism has the principle of *Dakshina* ingrained in it

20 SOMA LOVED BY THE 9 GODDESSES—This is a symbolical description of the 9 *Matrikas* who love Soma The *Matrikas* refer to the principle of *Vak* who is spoken of as *Ekapadi* *Dvipadi* *Chatushpadi* *Ashtapadi* and *Nivapadi* which is the maximum number containing all the possibilities of manifestation The 9 powers of *Vak* or speech love the single principle of Soma or the Mind

The 7 *Lokas* again refer to the complete cosmological scheme of the Vedic world stated as *Sapta Dhama* of *Vishnu* namely *Bhuh* *Bhuvah* *Svah* *Milah* *Jinah* *Tapah* *Satyam*

21 SOMA'S LOVE FOR TĀRĀ— Having reached the height of his glory Soma falls by his love for *Tārā* wife of *Brihaspati* teacher of the Gods Nobody liked this and the Gods wanted to dissuade Soma from sin but he would not listen Then *Rudra* with his hosts took the cause of *Brihaspati* and challenged Soma to battle *Brahmā* interceded and Soma agreed

to restore Tārā to his teacher Brihaspati, but Tara had become *enciente*, and she gave birth to a son who was named Budha

MEANING OF TĀRĀ— The meaning of this symbolism is a little obscure but rooted in the Vedic doctrine of Soma. We have explained above the four classes of Soma, viz *Amśu*, *Graha*, *Raja* and *Vaja*. *Raja Soma* refers to the principle of Mind and that is personified as king Soma of this story. Higher than *Soma Prajāna* is the superior principle of *Vijñāna* which is symbolised amongst the gods as Brihaspati. The power of Brihaspati is called *Vaja*. *Raja Soma* wanted to become master of the power of *Vaja*, symbolised as Tara the female energy of Brihaspati. Tārā also literally signifies a star which is analogous to Soma or Moon. There are several aspects of the power of Mind that which is the highest on the side of Matter is Soma himself but superior to that is the power of higher Intelligence called *Buddhi* or *Vijñātṛ*, i.e. the intuitional reserve of mind which belongs to the sphere of Brihaspati teacher of Indra himself. Brihaspati represents the higher Universal Mind, and Soma the individuated mind about whom it is said that it was the first to be created with *Kam* as its seed (कामस्तदग्रे समवर्तताधि मनसो रेत प्रथम यदासीत् RV X 129 4). The higher mind of Purusha rules over the lower mind that is reflected in Prakṛiti. Soma woos the mind of Purusha but only succeeds for a time in winning its affection permanently the mind in matter cannot become master of the principle of intellection in Purusha. The two levels of consciousness are distinct in their potentiality although they are inter related and may be said to be in rivalry (cf वैश्वानरो यतवे सूर्येण, RV I 98 1).

Brihaspati as the name indicates is akin to *Mahat* (= महि, महिमा) the Universal. The Gods first made their effective manifestation in the form of Sūrya who is the same as Indra, with the teacher Brihaspati. Like Indra Brihaspati also restored the cows from the caves of demon Vala (cf Odysseus rescuing cows from the caverns of the Cyclopean Giant), where the cows are the forces or motions intent on creative activity. The rays of the Sun are the cows of Indra and Brihaspati. Thus the

symbolism of Bṛhaspati in its Vedic background was related to the principle of *Vāja* which is higher than *Rajā*. The whole creation is conceived of as the birth of *Vāja*: (वाजस्य प्रसवा)

22 VĀMADEVA RUDRA— He is the deity of the immortal half as denoted by the name *Vāma*, 'the left one' as against *Dakṣha*, 'the right one,' whose daughters were married to Soma. When Soma was not amenable to the advice of others, Vāmadeva-Rudra used his *Brahmaśirsha* weapon against Soma. *Brahmaśirsha*, literally the head of *Brahmā*, is the symbol of the pure divine principle or *Puruṣa* unsoiled by Matter.

23 BUDHA— From the union of Soma and *Tarā*, a son was born named Budha who became the progenitor of the Lunar dynasty. Budha is the same as *Prajñāna*, i.e. the mind interested in creative activity. He symbolises the conscious sphere of the activity, the mind that opens on to the visible world or manifest creation and becomes cognisant of it at all levels. This Budha is conceived of as the offspring of Soma which may be compared to the sub-conscious mind, and *Tarā*, the energy of the higher unconsciousness. Budha marries *Ilā* who is the metamorphosed daughter of Manu and represents his female energy for the sake of creation. Budha and *Ilā* enter into marital union and give birth to king *Purūravas*, the founder of the Lunar dynasty.

PURURAVAS AND URVAŚI— The story of *Purūravas* and his love for *Urvaśi* is told in the *Rigveda* (X 95 1 18) where *Purūravas*, *Aila* and *Urvaśi* appear both as *Rishi* and *Devata* of the *Sūkta*. The Hymn is obscure since it is pregnant with a great deal of symbolism about *Urvaśi* and *Purūravas*. According to the story given in the *Ādi parva*, *Purūravas* brought the Three Fires of *Yajña* for the worship of gods in company with *Urvaśi*. *Urvaśi*, as the name indicates, is the symbol of Universal energy that takes her birth from the primeval flood. She is the Lady of the Lake (*Apsaras*) and is fleet in her movement, stopping short with *Pururavas* on three express conditions. The first is that she would subsist on one drop of butter as her daily food (घृतस्य स्तोक सकृदहं अश्नाम, RV X 95 16)

MEANING OF URVAŚI— Urvāśi is the life principle in matter (*Pranagni*) that lives upon her ration of one unit of *Ghr̥ita* from day to day. As we have explained above *Ghr̥ita* is a form of Agni and the life principle also is Agni which is kept up burning by its daily share of subsistence it is receiving from all sources. Life is sustained by life and energy by energy to continue for its full session in the human body or on the plane of matter. The period is said to be 100 years and the daily unit of fuel that is supporting life is symbolised as one drop of *Ghr̥ita*. Life is a measuring out of by the principle of *Rajas* and that is the form of Urvāśi also (रजसो विमानो RV X 95 17). Urvāśi is clearly an Apsaras celestial nymph (*Amanushī*) who is wooed by mortal man (अमानुषीषु मानुषो सिषेवे, RV X 95 8). She is the immortal lady of heaven whom the mortal man on earth follows and possesses for a while only. Their mutual covenant is that she will leave the mortal man when her daily drop of butter is stopped for her. The nature of Urvāśi is revealed by her in the Rigveda. I am like the first of the Dawns. I move like the tempestuous wind difficult to capture. I flash brilliant as the falling lightning. It is Pururavas the individuated principle of Prana for whom Urvāśi has come down on earth or as she herself says thy birth had made me drink from earthly milch kine (RV X 95 11). According to Rigveda Urvāśi is not alone but moves in a band with six other fairies making in all the Seven Sisters (सप्तस्वसार) who are typical of the seven fold female powers or mothers of creation (सप्तमातरः).

The other two conditions of Urvāśi were that the king should protect her two lambs and that she should not see him unclothed. The frisking lambs are the twin principles of ever moving Prana and Apana whose mingled energy is lightning like Urvāśi (Cf अन्तश्चरति रोचनास्य प्राणादपानतो, RV X 189 2). The veil over Pururavas is the physical body itself the fabric of material form or corporeal modality which is essential as an element of life in matter. Urvāśi and Pururavas separate as soon as life leaves the mortal coil.

LUNAR DYNASTY—The Purāna writer, although referring to the story of Purūravas and his love affair with Urvaśī, does not go into the details of the Vedic legend and summarily passes on to the story as accepted by Kalidasa in the *Vikramorvaśī*. It is said that Bharata organized at the behest of Indra a dramatic performance called *Lakshmī Svayamvara* in which Urvaśī was given the part of Lakshmī. Purūravas was present amongst the audience and in her infatuation for the king, Urvaśī on the stage forgot the instructions of the dramatic Teacher, for which she incurred the curse. She became a creeper on earth for 55 years, but in the end was reunited to Purūravas and became the mother of 8 sons who appear to symbolise the 8 Vasus (M 24 33). The eldest of them was Āyu, his son was Nahusha with four younger brothers of whom one was Rājī. Rājī had a hundred sons. His sons sided with the Asuras whom Brihaspati deluded by the false doctrine called *Jina dharma* which was opposed to the Vedas.

गत्वाय मोहयामास रजिपुत्रान् बृहस्पति ।

जिन धर्मं समास्थाय वेदबाह्यं स वेदवित् ॥

(M 24 47)

This motif of the preaching of *Jina dharma* for throwing the Asuras into confusion or delusion about right action is often found in the Purānas, e g in the *Linga Purāna*, Vishnu is said to have created out of his own self a delusive teacher named *Mayī Sastā*, who promulgated a *Mayā sastra* extending to 16 lakhs of ślokas, which was against the Śrutis and Smritis and *Varnāśrama Dharma*, insist that both heaven and hell exist here on earth, and also created an order for women resulting in loose morals, and their leaving their husbands (*Linga Purāna* 1 71 72 84). This motif is also repeated in the *Vishnu Purāna*. The writer of the *Matsya*, just in passing, touches it for the reason that Rājī in the *Rigveda* is made instrumental by Indra in his destroying 60,000 Asuras (RV X 26 6).

YAYĀTI—Nahusha became the father of seven sons of whom Yayāti was one. He married two wives namely Śarmishthā, the

daughter of Asura Vrisaparva and Devayāni, daughter of Śukra Bhārgava. Devayāni became the mother of Yadu and Turvaśu, and Śarmishthā of Druhyu. Anu and Puru. Yayāti did not think that he had enjoyed life enough, as he was engaged in long sacrifices, and so he asked his sons to exchange their youth for his old age. None agreed except Puru, the youngest. For a thousand years Yayāti again enjoyed the pleasures of the senses but even then he remained unsatisfied (अवृष्ट एव कामानाम्, M 24 69). However, he was much pleased with Puru and blessed him that he would become the founder of the dynasty (Vamśakara, M 24 69). Therefore the family came to be known as Paurava Vamśa (पौरवो वंश इत्येष स्याति लोके गमिष्यति, M 24 70). The kings of the Bharata line were born in the dynasty of Pūru.

YAYĀTI CHARITA—The Purana writer then takes up the legend of Yayāti in a full fledged form which is also given in the Mahabhārata namely *Purva Yayātum* (Ādi parva, chs 70-80) *Uttara Yāyātum* (chs 81-88) referring to the first part and second part of Yayāti legend respectively. The first part included Yayāti's marriage with his two wives and the second with Yayāti's ascent to heaven and the door being barred against him, his turning back and expounding his life philosophy of Determinism (Niyati Vāda).

SANJIVANI VIDYĀ—The Devas and the Asuras entered into a rivalry, the former chose Brihaspati as their priest and the latter Śukrāchārya. When the Asuras were killed in battle, their teacher revived them by his *Sanjivani vidya* which the Devas did not know. They were filled with sorrow and deputed Kacha, the eldest son of Brihaspati to go to the teacher of the Asuras and get from him the secret of Sanjivani. Kacha did as he was asked and Śukra accepted him as his pupil to lead the life of Brahmacharya for 1000 years. There Kacha had several experiences with the Asuras who naturally did not like him but he came through all of them successful by the grace of his teacher. Ultimately Śukra delivered to Kacha his knowledge of Sanjivani (M 25 54, विद्यानिर्मातृं प्राप्नुहि जीवनीं त्वम्). Then Devayāni offered her love to Kacha and created for him a difficult

situation Kacha, however, remained faithful to his promise to the Devas who had sent him on a higher mission of obtaining knowledge, and so he declined the love of Devayānī

In Chapter 26 is a dialogue between Devayānī and Kacha. In the end Devayānī became so disgruntled that she cursed Kacha that his knowledge would become futile. Kacha accepted the curse but added that even if the knowledge would become infructuous for him but would fructify in others who might learn from him the secret of Sañjīvanī. Thereafter Kacha returned to the Devas, who felicitated him for the act he had performed.

RIVALRY BETWEEN DEVAYĀNĪ AND ŚARMISHTHĀ— Chapter 27 describes a quarrel between Devayānī and Śarmishthā, the two youthful daughters of Śukra and Vṛśaparvā. Devayānī full of great wrath came to her father who tried to pacify her (Chap 28), but she would not become calm. Then Śukra also reacted and forced Vṛśaparvā to bow to the wish of Devayānī. She said that she wanted Śarmishthā to become her maid. Vṛśaparvā accepted and Śarmishthā in all humility came to Devayānī and said, 'I am now verily your maid and shall follow you wherever you go'. At this Devayānī made a very crustic remark mocking her, 'Yes, you called me the daughter of your father's bard, why should you now be my maid?' (M 29-24)

It so happened that Devayānī was married to Yayāti and Śarmishthā also followed suit. Devayānī asked her but she evaded an answer. Then Yayāti begot on Devayānī two sons named Yadu and Turvaśu, and on Śarmishthā three sons, named Druhyu, Anu and Paru. One day Devayānī saw the sons of her co-wife and was filled with great indignation. She came back to her father to seek his aid. Śukra pronounced a curse on Yayāti that he would become old and decrepit since he had transgressed the right of his daughter Devayānī.

न जानु काम. वामानामुपभोगेन शाम्यति ।
हविषा वृष्टावर्त्मव भूय एवामिवर्धते ॥
यत्पुष्टिभ्यां शोहिषवं हिरण्यं पशवः स्त्रियः ।
नालमेकस्य तन्सर्वमिति मत्वा शमं यजेत् ॥ (M 34.10-11).

Yayāti then called Pūru and restored his youth to him and also gave the kingdom with the approval of the Paura Jānapada subjects. He himself went to the forest and at proper age ascended to heaven. The Matsya Purāna itself says that from this point onward the latter part of Yayati's story begins (हन्त ते कथयिष्यामि ययातेरुत्तमा कथाम्, M, 35 10)

INDRA-YAYATI DIALOGUE— An elevating didactic discourse between Indra and Yayāti is related in this part of the story. Yayāti relates his life-experience in some of the most edifying verses found in Sanskrit literature (M 36 6 13). In one word it is a eulogy of the moral virtue of *Titikshā*, or Forbearance even in the face of the gravest provocation, as supplemented by sweetness of speech (*Madhurā Vāk*). In reply to a question from Indra about his merits, Yayāti said that his *Tapas* was incomparable. For uttering words of such conceit he fell from his high position.

YAYATI'S PHILOSOPHY— A prince named Ashtaka saw him in this condition and asked the reason. A long dialogue follows which seems to have preserved some of the ancientmost didactic poetry originally composed in some Vedic School (*Charana*).

The quintessence of the dialogue is the inculcation of several ancient philosophical doctrines of which a fuller account is found in the Moksha Dharma Chapters of the Śānti parva. They are listed in the Śvetāśvatara Upanishad as *kāla vāda*, *Svabhāva vāda*, *Niyati vāda*, *Yadrichchha vāda*, *Bhūta-vāda*, *Yoni-vāda*, *Purusha vāda* etc. It is clearly stated in the Mahābhārata Udyoga Parva (40 30) that Dhritarāshtra and Yayāti believed in the Determinist philosophy (*Niyati vāda*) which had been preached by Maṅkhalī Goṣālī. According to it, it is Fate that shapes man's life and activity, and endeavour is useless.

NIYATI VĀDA— In the beginning therefore Yayāti expounds the *Niyati vāda* philosophy (M 38 4 10). Whatever things happen to men are in the hands of Destiny and there is no element of free action. One should be convinced that Fate alone is all powerful.

नाना भावा बहवो जीवलोके दैवाधीना नष्टचेष्टाधिकारा ।

तत्तत् प्राप्य न विहन्येत धीरो दिष्टं बलीय इति मत्वात्मबुद्ध्या ॥ (M 38 6)

An ancient word for fate was *Dishta* which is used here thrice Panini refers to the followers of this philosophy as *Daishtika* (अस्ति नास्ति दिष्टं मतिः Sutra IV 4 60) As Fate wills it so do men become in this world

घाता यथा मा विदधाति लोके घृवं तथाह भवितेति मत्वा (M 38 8)

There were several implications of such a belief, e g equanimity in happiness and sorrow freedom from fear and unrest

KALA VADĀ— Then Yayāti is asked by Ashtaka about the inevitable wheel of time which rotates and brings to each individual his varying experiences Yayāti in reply explains the point of view of kala vada viz that the heavenly joys and their separation all follow a settled routine of time —

तत्र स्थित मा देवसुखेषु सक्त काले स्तोते महति ततोऽतिमात्रम् ।

दूतो देवानामब्रवीदुग्रहपो, ध्वंसेत्युच्चैर्द्वि प्लुतेन स्वरेण ॥

(M 38 18)

YONI VADĀ— In the next round Yayāti explains the doctrine of Yoni vada i e birth in a particular form of existence as man, animal bird or any other creature determines the entire course of life for each individual The next birth is determined by the good or bad deeds done in previous life The five gross elements of Matter enter the foetus and create the different bodies of men and animals (M 39 11)

MANA AND MAUNA— Yayāti next explains the philosophy of Mana and Mauna which also was an ancient philosophical point of view as incorporated in the Sanat Sujātiya portion of the Mahabhārata (Udyoga parva) —

न वै मानं च मौनं च सहितौ चरतः सदा ।

अथ हि लोको मानस्य असौ मौनस्य तद्विदुः ॥

(Udyoga Parva, 42 30)

Māna implies egoistic consciousness in doing religious actions or performing virtuous acts This is a futile approach unproductive of any real change of the individual Mauna, on

the other hand, implies an open hearted approach towards all beings in one's actions and thereby merging one's ego in the broader universal consciousness which amounts to the opening of the door of heaven. In Chapter 40 the point of view of Mauna is explained at length and Mauna is summarised as primarily an attitude of mind, whether a person stays in the house or goes to a forest. A real Muni is he who, while he stays in the forest, does not drag in his mind the luxuries of the householder's life, and a real householder is he who cultivates the composure and detachment of the life of a recluse while he is living with his family —

न ग्राम्यमुपयुञ्जोत य आरण्यो मुनिर्भवेत् ।

तथास्य वसतोऽरण्ये ग्रामो भवति पृच्छतः ॥ (M 40 11)

The chapter ends with a casual reference to a routine of life named as Govrata, i.e. living the care free life of a bull roaming at will and eating his food also unceremoniously with the mouth instead of with the hands (आस्येन तु यदाहार गोवन्मृगयते मुनिः). Amongst many obscure religious cults in ancient India there was one called Govrata, its followers being known as Govratika.

MORAL BASIS OF THE DETERMINIST SCHOOL— Chapters 41 and 42 carry the story of Yayāti to new exalted heights in the form of a dialogue between himself and his maternal grandsons Ashtaka, Pratardana, Vasumān and Śibi. This portion has its own value because it tells us what the moral attitude of the Determinist philosophy was. The Niyati vāda School was not be jeered or ridiculed, but was characterised by sublime moral principles, one of which was *Avināśa*, freedom from greed. According to the Mahābhārata, there were five main doctrines of the Niyati vāda philosophers, viz *Sitra-sāmya* (a belief in the equality of all), *Anāyāsa* (absence of endeavour), *Satyavāk* (truthfulness), *Nirāśa* (indifference) and *Avināśa* (refraining from desiring that which belongs to other) (Śānti parva, 171 2).

In this brilliant discourse the four other kings offered to Yayāti one after another the accumulated merits of their lives so that he might go to *Sarga*, unmindful of their having

to enter hell Yayatī, as a true *Niyati vadi*, declines with thanks these generous offers saying A Kshatriya should not live by charity and I do not desire what is not properly mine What would be I like if I begin to covet others wealth —

नाब्राह्मण कृपणो जातु जीवेद् यद्यपि स्याद् ब्राह्मणो वीरपत्नी ।
सोऽहं यदेवाकृतपूर्वं चरेयं विवित्समान किमु तत्र साधु ॥

(M 41 12, 41 18 42 4)

Yayatī emphatically declares that he cannot entertain *Vivitsa* or desire to possess what does not belong to him The word *Vivitsamāna* occurs thrice here In an additional verse found only in Matsya, *Avivitsamana* is explained as *Alipsa mana* (M 42 12) Yayatī's words should be written in letters of gold —

अहं तु नाभिगृह्णामि यत्कृतं न मया पुरा ।

(M 42 11)

I cannot accept that for which I have not laboured before

Then five golden cars appeared in the sky and the four kings asked for whom they had come Yayatī said that they had come for all to go to heaven Ashtaka said that Yayatī should alone go first and they would follow later, but Yayatī believing in the doctrine of equality (*Sarva samya*) protested saying that they must all go together for having displayed equal moral ability Again Ashtaka who claimed personal friendship with Indra protested against Śibi entering heaven before him To this Yayatī replied with the same generous feeling that Śibi Auśīnara had done so many acts of charity in his life that he had earned the highest rank amongst them

Here a list of eight virtues of moral character are enumerated which were observed by Śibi as cardinal principles (*Vṛtta*) There is some textual variation in the transmission of this particular verse as given in the Matsya and in the Critical edition of *Ādi parva* (88 19) The readings in the two texts are —

दान शौच सत्यमयोर्विहसा ह्री श्रीस्तिक्ष्णा समतानृशस्यम् । (M 42 20)
दान तप सत्यमयापि धर्मो ह्री श्री क्षमा सौम्य तथा तितिक्षा ।

(Ādi parva Poona 88 19)

In the Poona text *Kṣhamā* and *Titikṣha* are a repetition and *Saumya* also is superficial. From the variants noted in the Critical Apparatus it appears possible to restore the correct text as साम्यमयोर्विविक्ता i.e. साम्य and अविविक्ता. Then three of the five articles of faith of the Niyativadi philosophers come in the list viz *Sitya Samya* (equality) and *Avivikṣa* (desirelessness for the possession of others same as *Alipsa*). The other virtues as given here were *Dana Tapas Dharma Hri* and *Sri* according to Ādi Parva and they indicate that the Niyativadi teachers also accorded importance to these moral traits in their scheme of life the highest place being given to *Dana* and *Satya* as explained by Yayati (M 42) —

सत्येन मे द्यौश्च वसुधरा च तयैवाग्निर्ज्वलने मानुषेषु ।

न मे वृथा व्याहृतमेव वाक्यं सत्यं हि सत् प्रतिपूजयन्ति ॥

सर्वे देवा मुनयश्च लोका सत्येन पूज्या इति मे मनोगतम् ॥ (M 42 25 26)

Thus ends the legend of Yayati which occurs *vr̥atim* in the Ādi parva also. It offers a lucid commentary on the Niyativada philosophy as applied in the life of a great king like Yayati.

YADU VAMŚA

Yadu was the eldest son of Yayati born from Devayani. He was the founder of a dynasty known after him as Yādava vamsa. He had five sons of whom two viz Sahasrajit and Kroshtu became founders of royal lines. Sahasrajit became the head of the Haihaya dynasty and Kroshtu of the Yādava dynasty proper. The son of Sahasrajit was Śatajit who had three sons. Haihaya being the eldest. After him the kings of Māhishmati became known as the Haihayas. The son of Haihaya was Dharmānetra whose son was Kuntī. This king became the founder of Kuntī Rāshṭra modern Kōtwar near Gwalior. His son was Sāhanga (Samhata in Matsya) whose son was Mahishamān. This king became the founder of Māhismati, present

Omkāra Māndhātā His son was Rudraśrenya (also Bhadra śrenya) who became the king of Varānasi His son was Durdama whose son was Kanaka Of the four sons of Kanaka, the eldest was Kṛtavīrya who was the father of Kārtavyīrya Arjuna Arjuna had his capital at Māhishmatī (M 43 29)

KĀRTAVĪRYA ARJUNA— The life of Arjuna is described at length (M 43 13 14) Kālidāsa in Raghuvamśa has also described Kārtavīrya Arjuna of Māhishmatī (Raghu, 6 38 40) The following motifs are common to both

- 1, Arjuna had a thousand arms (*Sahasra bāhu*, which is taken rightly by Pargiter as his epithet or second name)
- 2 He was a Yogi by virtue of his hard penances (M 43 25)
- 3 He became sovereign of the earth with seven continents (*Sapta dīpa Prithivī*) Kālidāsa has changed it to 18 Dvīpas which had become a conventional number in the Gupta period including Bhārata and other Islands as Simhala, Indradyumna Nagadvīpa Malaya Dvīpa, Yava Dvīpa, Bali Dvīpa Karmaranga Dvīpa, Suvarna Dvīpa, etc by which was understood the entire group of Islands across the seas which were known as Dvīpāntara Bāna also mentions the 18 Dvīpas as the adornment of Bhārata Varsha (अष्टादशद्वीपाष्टमगलकपाला मेदिनी)
- 4 Arjuna's empire had extended across the seas (एको बाहुसहस्रेण वगाहे स महारण्वम् (M 43 32 34 35)
- 5 He had performed numerous Yajñas in the different Dvīpas which correspond to the statement of Kālidāsa about the installation of sacrificial pillars in the 18 Dvīpas (अष्टादशद्वीपनिखातयूप, Raghu 6 38)
- 6 By his powers he apprehended offenders as soon as any evil idea entered their minds (M 43 25, Raghu 6 39) obviously an implication of his title *Sahasra-bahu*
- 7 He bound Rāvana of Lanka with his bow string and threw him into prison at Mahishmatī

8. Māhishmatī was situated on the Narmadā,
9. The Matsya says that Arjuna was the follower of Dattātreyā (M. 43. 15); but Kālidāsa mentions his descendant Pratīpa as आगमबुद्ध-पेवी, which may be a reference to Dattātreyā, pre-eminent amongst representatives of the Śaiva Āgama tradition.

The Matsya Purāṇa seems to give an additional historical reference that King Sahasrārjuna conquered a king of the Naga dynasty who was the son of Karkoṭaka Nāga (M. 43. 29).

Kārtavīrya Arjuna entered into a conflict with Paraśurāma which brought his ruin. He had a hundred sons of whom five were important. Jayadhvaja was one of them. He had a son named Tālajaṅghā whose descendants became known as the Tālajaṅghas. His son was Vītihoṭra; his son was Ananta; his son Durjaya and his son was Supratika.

Amongst the Haihayas there were five lines of kings, named Vītihoṭras, Śāilyātas, Bhojas, Avantayah and Tundikerāh.

1 A—YADU DYNASTY—KROSHṬU LINE (MATSYA, CH. 44)

[१-अ यदुवंश-क्रोष्टुशाखा]

Kroshṭu was one of the five sons of Yadu and grandson of Yayāti. He became the founder of a dynasty which became famous as the Yādava line.

Yadu—Kroshṭu (M. 44. 15)—Vṛjiniwant—Svāha (v. 1. Svāhi)—Rushaṅgu (v. 1. Rushadgu) Chitraratha—Śśabindu—Prithuśrvasas—Antara (omitted in Matsya)—Suyajña—Uśanas—Titikshu (others Śineyu)—Marutta—Kambala-Barhis—Rukma—Kavacha—Rukameshu (= Pūrāṇit)—Jyāmagha (became ruler of Vārāṇasī)—Vidarbhā—Kratha Bhima—Kuntī—Dhṛishṭa—Nirvṛtta (= Nirvṛiti)—Vidūratha—Daśārha—Vyoman—Jīmūta—Vimāla (= Vikṛiti) Bhimaratha—Navaratha (= Rathavara)—Dhṛitaratha (= Daśaratha)—Śakuni—Karambha—Devarāta—Devakshatra—Devana—Madhu—Puruvaśa—Puru-dvant—Jantu(= Amśu)—Satvant—Bhīma Sātvata (M. 44. 15-46).

Sātvata had several sons from his wife Kausalyā of whom Andhaka and Vṛishṇi became founders of new lines

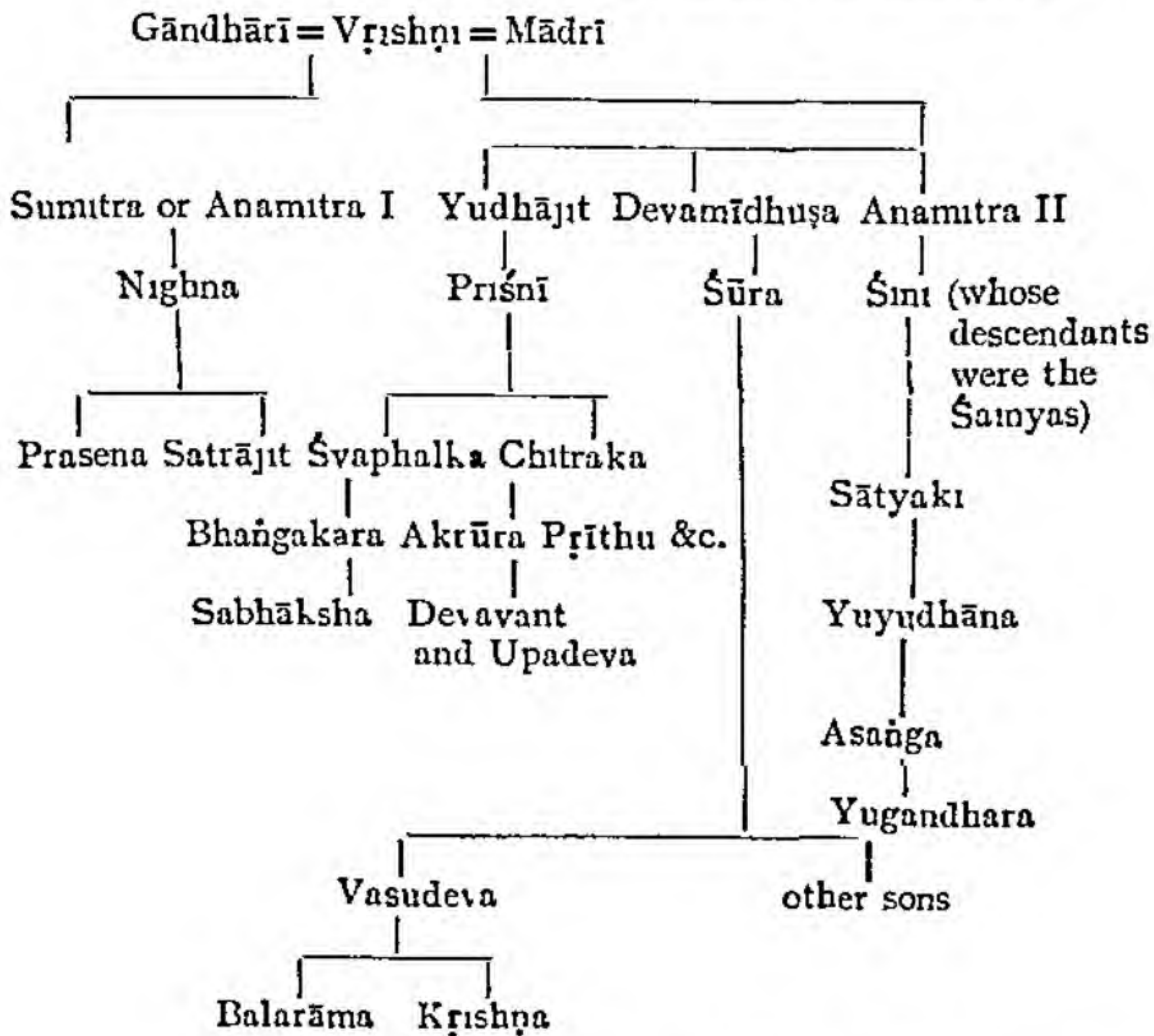
LINE OF ANDHAKA

Andhaka was the son of Sātvata and founded a line of kings as follows :—

Andhaka — Kukura — Vṛishṇi — Dhṛiti — Kapotaromā — Taittirī (= Viloman) — Nala (daughter's son of Taittirī) — Abhiṣit (= Abhiṣāta) — Punarvasu — Āhuka (his sister Āhukī married to the king of Avantī) — Ugrasena (King of Mathurā) — Kāṁsa (= eldest of his nine brothers).

LINE OF VRISHṆI

Vṛishṇi was the son of Satvata; his line was as follows:—



PAKCHA-VṚISHṆI HEROES— Chapter 47 introduces a motif that Vasudeva and Devakī were the incarnations of

Kaśyapa and Aditi and Brahman-Vishṇu himself was born as Kṛishṇa in the Vṛishṇi family. Kṛishṇa's wife Rukmiṇī was the mother of Pradyumna. His son was Aniruddha and his son Sāmba. Here, besides giving the names of other descendants of the Vṛishṇi family, an important statement is made—

सत्यप्रकृतयो देवाः पञ्चवीराः प्रकीर्तिताः । (M. 47. 23).

The meaning is that Balarāma, Kṛishṇa, Pradyumna, Aniruddha and Sāmba were together known as *Pañchavīrah*. They are the same as mentioned in the Mora Well Inscription from Mathurā as *Pañcha-Vṛishṇi-Vīrah*, 'Five Vṛishṇi Heroes'. Their worship had become current in the first century B.C. in the time of Mahā-Kshatrapa Śoḍāsa, but it is more likely that the worship of the five Vṛishṇi Heroes had come down from several centuries before. The question also arises why they were called *Saty-Prakṛitayah*. In the corresponding portion of the Vāyu Purāṇa the reading is *Manushya-Prakṛiti*.¹ The meaning seems to be that these five Vṛishṇi heroes were regarded as of real human origin, whereas the *Pañcavīra* set of Yakshas like Kubera, Maṇibhadra, Pūrṇabhadra, etc. was mythical.

DEVĀSURA BATTLES—In reply to the Rishis asking about other incarnations of Kṛishṇa, Sūta draws attention to the basic motif of the conflict between the Devas and the Asuras (M. 47. 36) and gives a list of twelve Great Daivāsura Battles :

(1) Nṛisimha-Hiranyakaśipu battle ; (2) Vāmana-Bali ; (3) Varāha-Hiranyāksha ; (4) Amṛita Manthana ; (5) Skanda-Tārakāsura (तारकामय-संग्राम) ; (6) Ādi-Baka ; (7) Śiva-Tripura (त्रैपुर-संग्राम), (8) Śiva-Andhaka, (9) Indra-Vṛitra ; (10) Dhātra ; (11) Halāhala ; (12) Kolāhala, in which Indra overcame the Asuras and two of them, namely Śaṇḍa and Marka appeared at the time of the final bath of his Yajña. The meaning of *Dhātra*, *Halāhala* and *Kolāhala* is not quite clear. Ādi-Baka is explained in the Mārkaṇḍeya as the fiercest life-long enmity between Vasishṭha and Viśvāmitra

1. मनुष्यप्रकृतीन् देवान् कीर्त्यमानान् निबोधत ।
सर्वपङ्गवागुदेवी प्रद्युम्नः साम्ब एव च ॥
अनिरुद्धश्च पञ्चैते वंशवीराः प्रकीर्तिताः ॥ (Vāyu, 97. 1-2).

who were not satisfied in one life and so were reborn as Black Ibis (Skt *आदि*) and White Ibis¹ (Skt *श्वेत बक*). Vasishtha was *Ādi* and Viśvāmitra was *Baka* (Mārkaṇḍeya, Ch IX ; Devī Bhāgavata 6 18 30-34). *Dhātṛa* may be an adjectival phrase from *Dhātṛi* or *Brahmā* and probably refers to his partisanship for Devas against Asuras. *Hālāhala* was the name of a deadly poison and as I have shown in my 'India As Known To Paṇini', it was a Semitic loan word, and probably the *Hālāhala* conflict refers to the opposed pair of immortality and death which is a symbolical battle motif of *Amṛta* and *Mṛtyu*.

Several other mythical reasons for the incarnations of Viṣṇu are imagined, e.g. the slaying of Śukrāchārya's mother by Viṣṇu for her support of the Asuras and the consequent curse by Śukra or Viṣṇu that he would be born seven times as a human being (M. 47 103).

A second time Bhṛigu propitiated Mahādeva and on obtaining boons from him extolled him in a *stotra* (M. 47.125-165), which is a string of names of Śiva partly taken from the *Śatarudriya* of the Yajurveda and partly from the Classical Sanskrit Literature.

I. B. YADU-VAMŚA

SAHASRAJIT—HAIHAYA BRANCH

[१. आ. सहस्रजित्—हैहयशाखा]

Yadu had two *Vamśa-kartā* sons, Sahasrajit and Kroshtu. The dynasty of Sahasrajit was as follows :—

YADU—Sahasrajit—Śatajit — Haihaya — Dharmanetra — Kunti — Sāhaṇja (Sambata) — Mahishmant — Bhadra-Śreṇya (Rudra-Śreṇya) — Durdama — Kanaka — Kṛtavīrya — Arjuna (Sahastrabāhu, Kārtavīrya) — Jayadhṛaja — Tālajaṅgha — Vitihoṭra—Ananta (=Ānarta) — Durjaya — Supratika (Matsya Chap. 43)

1. I am obliged to Sri Karuṇāsankara Dave of Nagpur, a famous bird expert, for the above identification of *Ādi Baka* (Hindi, काला बूजा, सफेद बूजा, Indian Scientific Nomenclature of Birds by Dr. Raghuvira and K. S. Dave, No. 2203, page 423)

LINE OF TURVASU

II. LINE OF TURVASU

[२. तुर्वसुवंश]

Turvasu was one of the five sons of Yayāti. His dynasty was short-lived as it was cursed by his father Yayāti.

YAYĀTI— Turvasu — Garbha — Gobhānu — Trisāri (=Trisānu) — Karandhama (also called Traisāri) — Marutta (wrongly Bharata in Matsya)—Dushyanta (the Paurava king in whom the Turvasu line merged, M 48 12)

That was the end of the line of Turvasu. They disappear from the scene, but it is curious that the Purāna makes a statement that Pāndya, Chola, Keralas and Kūlya (wrongly Karna of Matsya) claimed their descent from Turvasu —

पाण्ड्यश्च केरलश्चैव चोल. कूल्यास्तथैव च ।
तेषां जनपदा स्फीताः पाण्ड्याद्योलाः सवेरलाः ॥ (M 48 5)

It seems that the descendants of Turvasu moved westward and most probably they had mingled with the Indus Valley people, and from there migrated to the extreme south and founded the kingdoms of Pandya, Chola, Kerala and Kūlya. These became the Dravidian people of the ancient Tamil land. It seems likely that they were once settled in the Indus Valley where they left behind a linguistic island in the form of the Brahui language.

III. LINE OF DRUHYU

[३. द्रुह्युवंश]

Druhyu was one of the five sons of Yayāti, born of Sarmishthā, daughter of Asura Vrishaparvan. It is stated that the descendants of Druhyu settled down in Gāndhara and the North West Frontier (ख्यायते यस्य नाम्नासी गंधारविषयो महान्, M 48 7), and even spread out beyond and established kingdoms in the Mlechchha country.—

प्रचेतस पुत्रश्च राजानः सर्वे एव ते ।

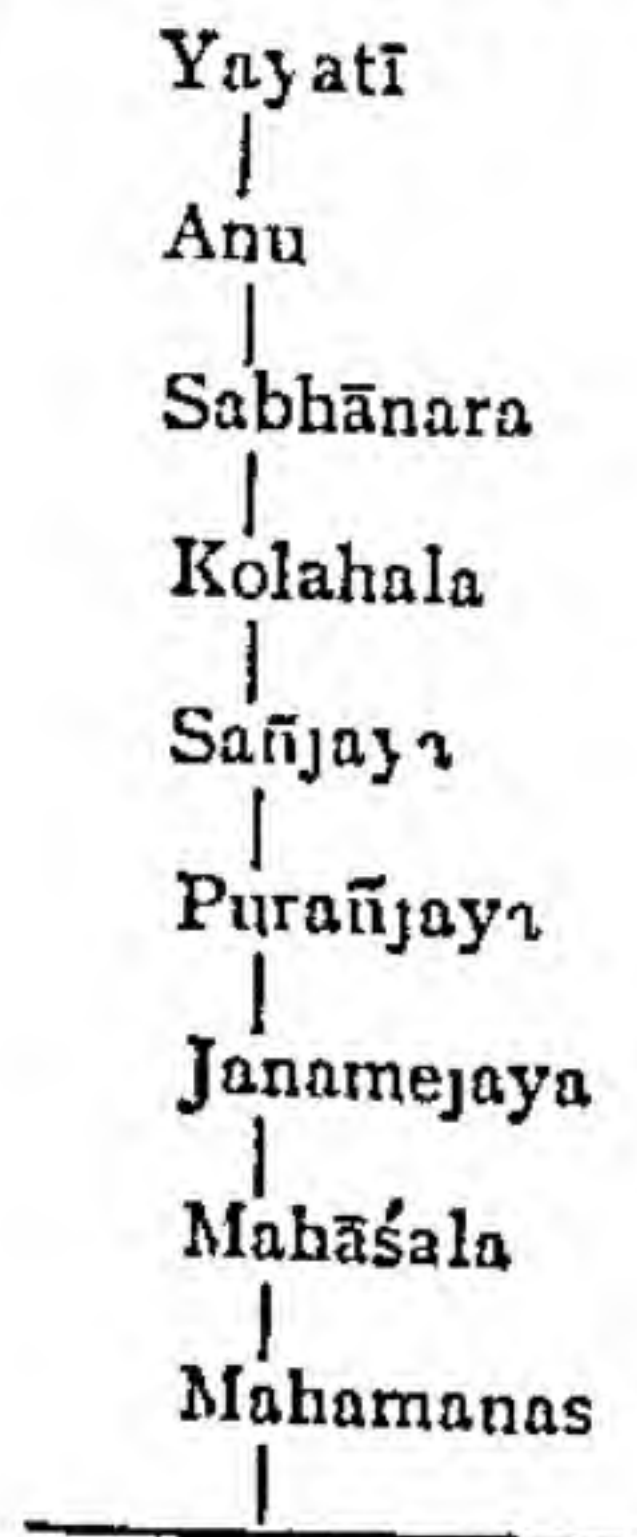
म्लेच्छराष्ट्राणि प्राप्नुवीर्य दिशमाश्रिताः ॥

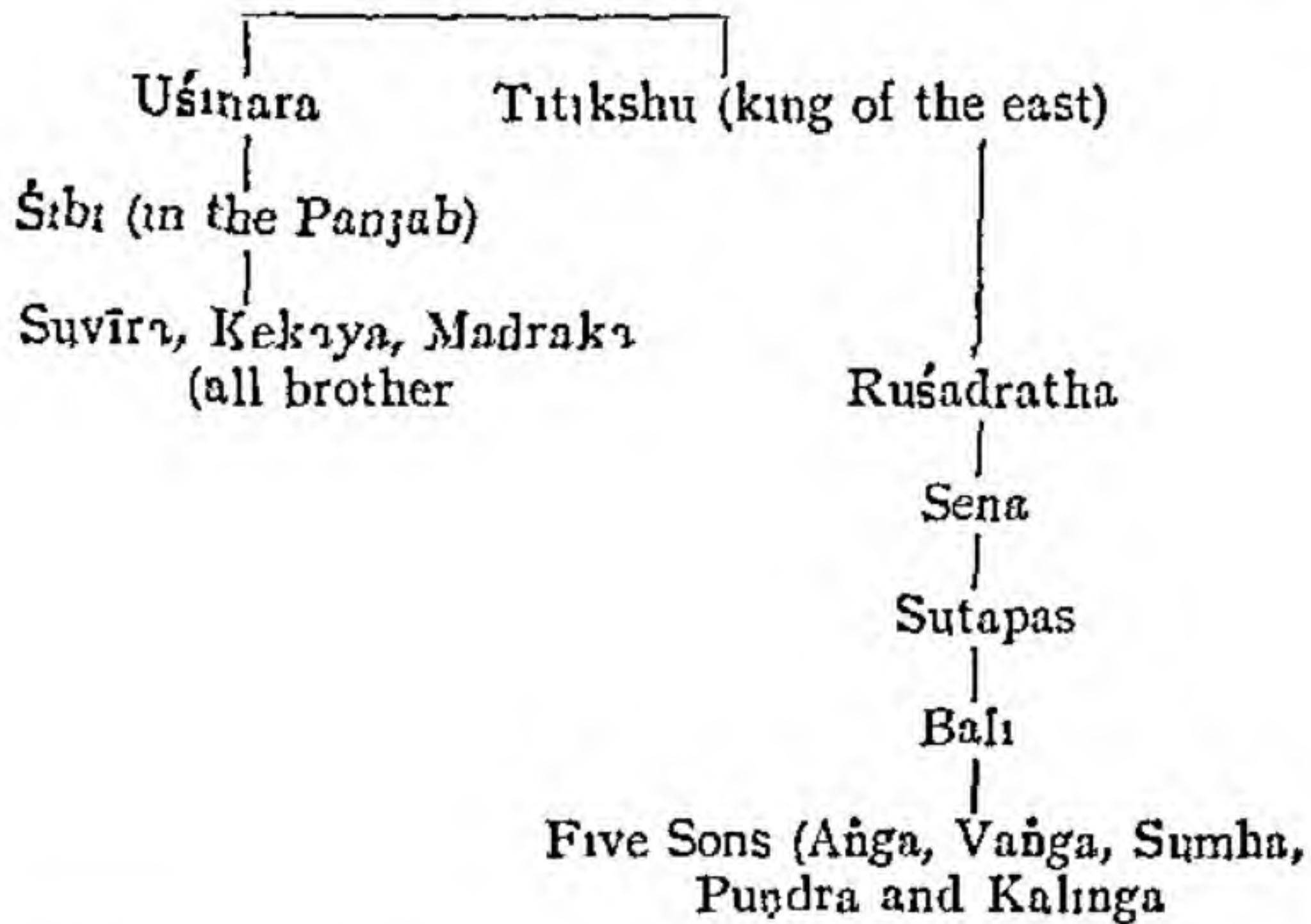
Druhyu—Aṅgāra Setu—Śaradavan—Gāndhāra — Dharma—Dhṛita—Durdama—Prachetas—Many other sons all with the title Rājā (Pargiter, AIHT. p 108)

IV LINE OF ANU

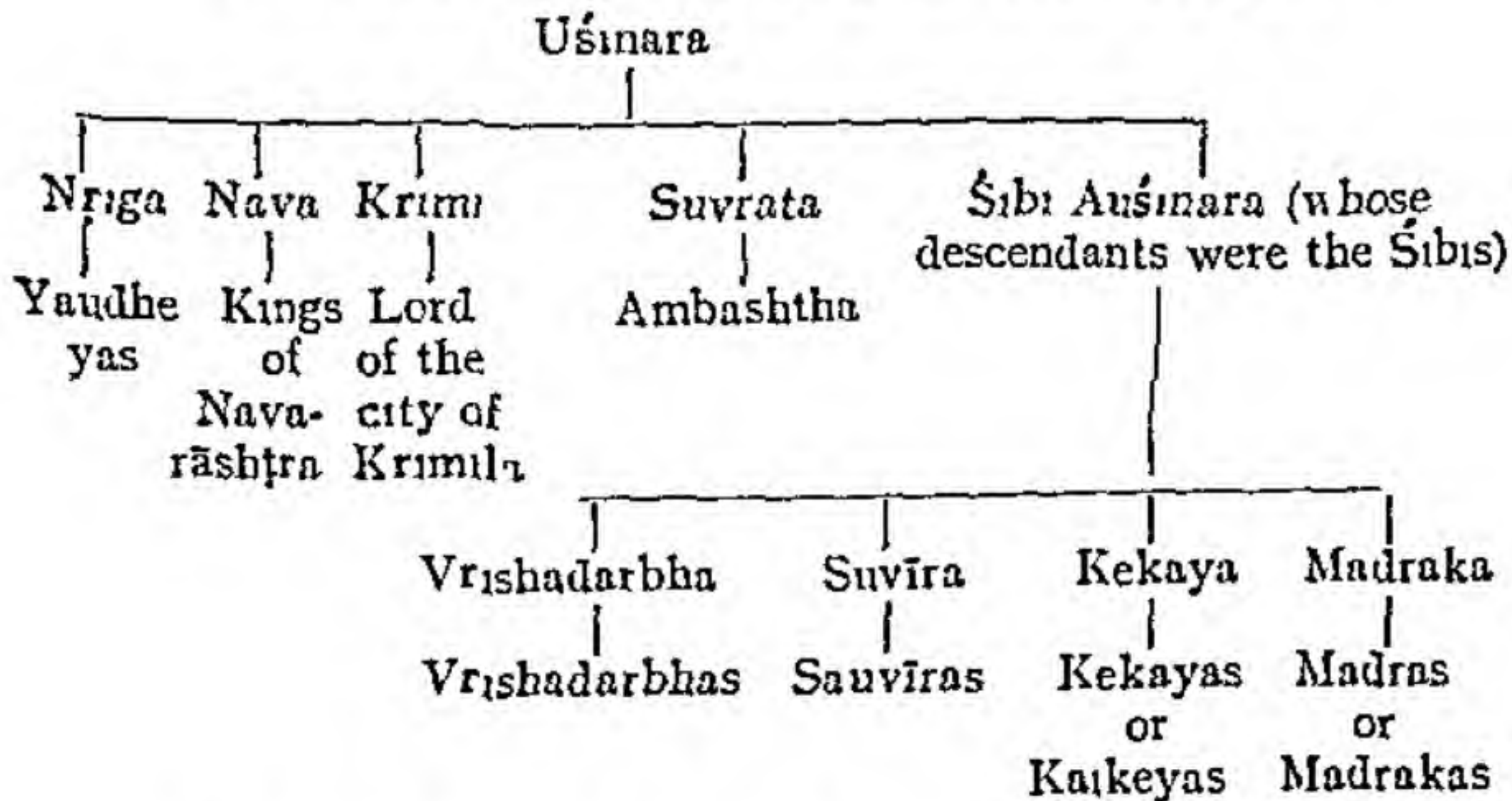
[४ अनुवंश]

Anu was one of the five sons of Yayāti born of Śarmishthā. His descendants were the Ānavas. The seventh king after Anu was Mahamanas. He had two sons, Uśinara and Tītikshu. Under them the Anavas divided into two great branches. Uśinara and his descendants occupied the Panjab, and Tītikshu founded a new kingdom in the east (Pargiter, AIHT p 104). The Uśinara branch spread all over the Punjab comprising the kingdoms of Madraka (Sialkot), Kekaya (Shahpur Jhelum), Suvira, (North Sind), Sindhu (Sindhu Sagar Doab), Ambashtha, Navarāshtra (M 48 18 21). The Tītikshu line in East Bihar, Bengal and Orissa (पूर्वस्या दिशि विधत्, M 48 22), had many sons and grandsons and it seems that they married amongst the Austric tribes giving birth to five Kshetrāja sons viz Anga, Vanga, Suhma, Pundra and Kalinga. These were the five eastern kingdoms which are thus mythically connected with five eponymous heroes of the Lunar dynasty of Anu.





WESTERN LINE OF ANU IN THE PANJAB



The region in the east became known as Bāleya Kshetra inhabited by Bāleya Brāhmanas (M 48 25)

STORY OF DĪRGHATAMAS— Here a fanciful account is introduced according to which Dīrghatamas Māmateya, a Vedic Rishi of high antiquity and wisdom and author of 25 philosophical Sūktas (RV I 140 164) is introduced into the picture and he is said to have begotten Sudeshṇā, queen of Bali, five sons bearing the names Anga, Vanga, etc (M 48 77-78) Dīrghatamas is said to be a follower of Godharma (M 48 80),

i. e. of Bovine Morals with laxity in food and sex (M. 48. 42-57). The legend of Dīrghatamas is retold in ch. 49. Dīrghatamas is dragged here crudely for the element *Tamas* of his name which agreed with the ethnology of the above five tribes. Dīrghatamas is the author of the Asyavāmīya Sūkta (RV. I. 164. 152), an abstruse hymn containing subtle statements about a number of Vidyās, including 10 mantras on Go-vidyā, a Vedic theme signifying the Universal Cow or Mother Nature. In one mantra he has said .

स मातुर्योना परिवीतो अन्तर्बहुप्रजा निर्मृतिमाविवेश ।

(RV. I. 164. 32).

‘He lies concealed in his Mother’s womb and as begetter of many sons hath sunk into destruction.’

This seems to have led the Purāṇa story-tellers to connect the sage with *Godharma* morals.

THE LINE ON AṅGA (अंग-वंश)

Aṅga was one of the five sons of Bali from Ānava [ancestry]. His line was as follows :

Aṅga—Dadhivāhana—Diviratha—Chitraratha—Satyaratha—Lomapāda—Chaturaṅga—Prithulāksha—Champa—Haryaṅga—Bṛihadratha—Bṛihatkarman—Bṛihadbhānu—Jayadratha—Bṛibadratha—Viśvajit (= Janamejaya)—Aṅga—Karna—Vṛishasena—Prithusena (M. 48. 91-103).

V. THE DYNASTY OF PŪRU

[५. पौरव वंश]

Pūru was one of the five sons of Yayāti. The genealogy of the Pauravas is the most important in the Lunar race. The Bharatas belong to the Paurava line and the whole of Madhyadeśa, excepting Kosala, came in the possession of the Pauravas, who seem to have inherited the main kingdom of Yayāti. The Paurava line may be conveniently divided into three parts :—

1. From Pūru to Ajamīdha
2. From Ajamīdhas to Kuru
3. From Kuru to the Pāṇdavas

The genealogy is as follows :—

Yayāti—Pūru—Janamejaya I—Prāchinavant—Pravīra—
Manasyu—Pītāyudha (= Abhayada)—Dhundhu (= Sudhanvan)
—Bahugava (= Bahuvīdha)—Samyati (= Sampāti)—Ahamyuti
(= Ahamvarchā)—Bhadraśva (Raudraśva)—Richeyu (= Aucheya
in Matsya)—Matināra (= Antirāra in Matsya)—Amūrtarayas—
Uncertainty of pedigree—Ilinā (a woman but turned into king
Ilina)—Dushyanta—Bharata (son of Śakuntalā)—Bharadvaja
(Kshatriya-Brāhmaṇa)—Vitatha—Bhuvamanyu — Bṛihatkshatra
Hastinā (founder of Hastināpura)—Ajāmīdha (his brother Dvi-
mīdha founded a separate line)—Riksha I (continued the
main line at Hastināpura)—Samvarana (transferred himself to
Kurukshetra from Prayāga)—Kuru (three sons; Parīkshit I, the
eldest, continued the main line, his brother Sudhanvan's descen-
dants included Vasu who founded the kingdom of Chedi)—
Parīkshit I—Janamejaya II—Vidūratha—Sārvabhauma—Jayat-
sena—Aiādhin (= Ruchira in Matsya)—Mahābhauma (= Bhauma
in Matsya)—Ayutāyus (Tvaritāyus in Matsya)—Akrodhana—
Devātithi—Riksha II (Daksha in Matsya)—Bhīmasena—Dilīpa—
Pratīpa (three sons : Śantanu, Devāpi, disowned by the people,
and Bālīka, founder of seven Bālī kingdoms) ; Śantanu
(married Gaṅgā)—Deva vrata Bhīshma—Vichitryavīrya—Dhṛita-
rāshtra (brother Pāṇḍu)—Duryodhana (killed in Bhārata War)—
Five Pāṇḍavas—Abhimanyu—Parīkshit—Janamejaya—Śatā-
nīka—Adhīśīma Kṛishna—Vivakshu (= Nichakshu, Hastināpura
was submerged by a flood in the Gaṅgā, hence Vivakshu changed
his capital to Kauśāmbī).

KAUŚĀMBĪ BRANCH OF THE BHARATAS [M 50 78 87]

[कौशाम्बी पीरयवंश]

Thereafter occurs a list of kings in the newly founded Paurava
line of Kauśāmbī as follows :—

Nichakshu—Bhūri (in Matsya) — Chitraratha — Śichid-
ratha—Vṛishnimat—Susheta—Sunītha—Rucha—Nṛichakshu—
Sukhibala—Pariplava (Parishpuva in Matsya)—Sutapas (= Su-

naya)—Medhavin—Nripaṇjaya—Urva (= Durva in others)—
 Tigmatman—Bṛihadīatha—Vasudāman (= Vasudana)—Śatānika
 —Udayana—Vahinara—Dandapani—Nirāmitra—Kshemaka

After giving the names of these 25 kings the Matsya states that the race from which descend Brahmanas and Kshatriyas, will after Kshemaka reach its end in the Kali age (M 50 88). As a matter of fact the line of Kauśambi is said to belong to the future kings and should have been included in Chapter 271 where other future dynasties are enumerated (see Pargiter's *Dynasties of the Kali age* pp 3 8)

VAMŚA OR GENEALOGIES— In the *Pañchalakṣhaṇa* definition of Purana, *Vamśa* forms an essential element. This originally consisted of the genealogies of the Solar and Lunar dynasties. The origin of these two has been with ingenuity unified to a common ancestor named Vaivasvata Manu. From his son Ikshvaku were descended kings of the Sūrya Vamśa proper. Another son of Manu named Ilā was changed into a woman Ilā who became the mother of Purūravas, the founder of the Chandra-Vamśa Lunar dynasty. His great grandson was Yayāti, from whom the Aśvas divided into five great branches whose genealogies have been given above. Amongst them the lines of Yadu and Pūru were really important. The descendants of Pūru were the Bharatas who occupied the Kuru Pañchala country. The Yādava line was divided into two important branches, viz the Haihayas descended from Sahasrajit and the other from Kroshtu represented by the Vidarbha Daśarha, Sātvata, Andhaka, Vṛishni, Kukura and others. In fact these became better known as the Yādavas.

GEOGRAPHICAL PICTURE— If we take a conspectual view of the distribution of the five tribes descended from Yayāti, we get the following picture. The Madhyadeśa or the territory of the Ganga and Yamunā came in the possession of the Pauravas or descendants of Pūru. South of the Narmadā the whole belt from Saurashṭra to Baghelakhanda came into the possession of the Yādava line divided as above into an eastern (Haihaya) group and a western (Yādava) group.

भारत

GEOGRAPHICAL DISTRI-
BUTION OF CHANDRA
AND SŌRYA VAMŚA



In the Panjab which included the territories of Madra, Kekaya, Sindhu, Sauvira, Śibi, and Ambashtha, the descendants of Anu (the Ānavas) entrenched themselves. These were the western Ānavas. The eastern branch of the Ānava race under Titikshu occupied the country from Kālīnga to east Bihar and north Bengal. It was a congeries of five kingdoms well known in Indian history with distinctive geographical areas. Anga is Champā (modern Bhāgalpur), Pundra was north Bengal famous in history as Pundravardhana Bhukti; Suhma was south west Bengal with capital at Tamralipti, and Vaṅga was east Bengal. The whole area was full of Austric tribes, and, as the Puranic account indicates by introducing the Asura king Bali, cross marriages between the Aryan colonisers and the aboriginal races took place.

The north western frontier regions included in Gāndhāra and possibly up to Balhika Mūjavant and Kamboja, came under the possession of the descendants of Druhyu whose line is traced for a while and then left off. They merged with the western peoples referred to by the general name of Mlechchhas.

The line of Turvasu presents some problem. They are said to have gone westward, but the southern dynasties of Pāndyas, Cholas and Keralas and Kūlyas (or the sea-coast near Quilon = कुलम् in Kerala) are stated to be their descendants. This is a most amazing statement, but gains semblance of historicity from the view set forth above, viz the common ancestry of the Tamil speaking peoples with those who spoke the Brahui language in the Indus Valley.

The Vamśa portions of the Purāṇas were preserved from the earliest times with much fidelity, as Pargiter has shown by a comparative study of the Aikshvāka and Aila genealogies occurring in the Vāyu, Brahmānda, Matsya, Kūrma, Garuḍa, Brahma, Harivamśa, Palma, Vishnu (account mainly in prose), Agni and Bhāgavata (late reversioned account).

The genealogical records in the Matsya may be divided into the following three parts —

(1) Accounts of the Aikshvākus, Śaryatas and other sons

of Manu. This differs from the Vāyu version, the verses being quite different, although the pedigrees are in the main the same. In the first part the account is very concise

(2) The Matsya account of the early Ailas down to Yayāti. This portion also differs from the Vāyu version and is marked by wide divergences or corruptions in names. This part is briefer than the Vāyu version and the legends are also narrated differently

(3) The Matsya account of genealogies of the five Aila races, Yādavas, Pauravas, Ānavas, Druhyus and Taurvasus. This part resembles the Vāyu version (वायुश्लोक), and appears to be based on the same original text. On the whole, the Matsya record is a valuable and in many points independent authority (Pargiter, *AIHT.*, p 79).

It is obvious that the Vamśa portions have suffered from ill conceived patches (Dīrghatamas legend) and interpolations marring its original compact nature as a historical text of high antiquity and authenticity (cf. chh 13-22 ; 23-42 ; 45-47).

It may also be noted that a time came when the Purāṇa writers found that the current of historical events had pretty advanced from the Bhārata battle up to their own time (circa 4th century A D) This period has been covered by an account of those dynasties which are known to us in history by their coins and inscriptions or monuments and these have been designated as future genealogies (*Bhaviṣya-Rāja Vṛttānta*) They were conscious of the fact that many foreign tribes (*Baliścharāḥ*, M 50 75) had entered the country and become rulers like the Śakas, Chūlikas, Yavanas, Ābhīras, et.

क्षत्रा पारशवाः शूद्रास्तथाऽन्ये ये बहिधराः ।

अग्नाः शकाः पुलिन्दाश्च चूलिका यवनास्तथा ॥

नैवर्तभोरशवरा ये चान्ये म्लेच्छसम्भवाः ।

पर्यायतः प्रवक्ष्यामि नामतरणैव तान्मृतान् ॥ (M. 50. 75-76)

Their accounts also were incorporated in the portions about future kings (M. et. 271)

AGNI-VAMŚA

Chapter 51 deals with the theme of Agni Vamśa, a natural corollary of Sūrya and Chandra Vamśa but having nothing to do with a true historical genealogy. It is not history at all and it is no use frowning at it as 'imaginary genealogy' (Pargiter, AIHT, p. 122). It is a Vedic topic in which some well informed scholar has enumerated the names of 49 Agnis and arranged them in the form of a family tree. The subject is repeated *ad verbatim* in the Vāyu (Chapter 29), from where it possibly came into the Matsya, also in Brahmanda (Anushanga pāda, Chapter 10). The Mahābhārata (Āranyaka parva, Chap. 207, Poona edition), Mārkaṇḍeya (Chap. 52-20-21), and Vishnu (1-10-14-17) also deal with this topic in a summary manner.

AGNI AND SVĀHĀ— Agni is said to be the mind born son of Brahmā as we have explained before. Brahmā is the same as Hiranyagarbha or Prāṇa which was identified with Agni. Svāhā was the wife of Agni. Svāhā and Svadhā are two goddesses, the former for the Devas and the latter for the Pitris. Agni is the symbol of all the Gods, (*Agnih sarraḍaṛatah*) and as such he consorted with Svāhā. The symbolical significance of the two may be understood by referring to the two principles of *Prayati* and *Śradhā* mentioned in the Nāṣṭi Sūkta. There *Prayati* is the higher principle of energy or Puruṣa and *Śradhā* is the lower principle of Matter or Prakṛiti (*Svadhā avastit prayatiḥ parastat*, RV 1-129-5). Thus *Śradhā* is the same as *Prayati* which belongs to the upper half of the divine creation and is the same as *Chetnā* or *Prāṇa* or Divine Energy. *Svāhā* (*sva + ā + hā*) as divine power is always to be dedicated in the service of the Gods, whereas *Śradhā* (*śra + dhā*) implies the depositing or conservation of the principle of Matter with which the physical forms are created by the two Parents.

Svāhā became the wife of Agni. She gave birth to three sons named *Suehi*, *Iṣṭakṣ*, *Iṣṭakṣ* (M 51-3). The fire in heaven is called *Suehi* (इष्टकष इष्टकष इष्टकष, M 51-4), the fire in Antariksha *Iṣṭakṣ* and the fire on earth *Iṣṭakṣ*. Here again a

division may be made namely that the heavenly light or fire, i.e. Sūrya, is immortal and divine and the fire on earth (i.e. *Vaisvānara*) is earthly and mortal i.e. residing in the bodies of men animals and plants (*Śtāvāra*, M 51.4)

PAVAMĀNA— The Pavamana Agni also bears the significant name of Nirmathya (निर्मथ्य पवमान), so called because it is produced by attrition of the two churning sticks (*Arani manthana*) and is graphically described as the child of the two Aianis (अरण्योनिहितो जातवेदा गर्भं इव सुधितो गर्भिणीषु, RV III 29.2) The earthly fire or *Pavamana* is produced by friction and constantly kept alive by the use of Force (*Salas*) on account of which it is called *Salaja* Agni or *Sahasah sunuh*. This process of Force becomes manifest as contraction and expansion (*Samañchana Prasarana*) or any rhythmic cyclical movement.

PĀVAKA— The fire in the Antariksha region is called *Pavaka* and also *Vardiyuta Agni*, said to be the son of Pavaka (अग्निर्वैद्युत पावकात्मजः, M 51.3) Its synonym is Indragni, having the nature of *Vidyut* or radiant light which on the one hand derives its active force from the Sun, and on the other becomes visible as the power in Matter. Without the *Pavaka* fire *Suci* and *Paramana* cannot function, the former remains unmanifest and the latter ineffective. Mother Nature or the Universal Cow is stated to assume the form of lightning and by her flashes enter the mortal creation —

सा चित्तिभिर्नि हि चकार सत्यं

विद्युद् भवन्ती प्रति वन्निमौहत (RV I 164.29)

Śaunaka also gives the intermediate *Paraki* Agni of Antariksha the name of Indra, i.e. *Andra vidyut* —

अग्निरस्मिन्नधेन्द्रस्तु मध्यतो वायुरेव च ।

सूर्यो दिवोति विज्ञेयस्तिष्ठ एव हि देवता ॥ (Bṛihaddevata, 1.69)

It is one great Sūrya, the power of Brahman (ब्रह्मसूर्यं सम ज्योतिः, Yajur 23.48) who having divided himself into three, is called Agni on earth, Indra and Vāyu in the middle region and Sūrya in heaven, who are to be recognised as the three deities —

‘Of what is and has been and is to be and of what moves,

and is stationary,—of all this the Sun alone is the origin and the cause of dissolution. This Fire abides in three forms in the three worlds (कृत्वासौ हि त्रिधा मानमेव लोकेषु तिष्ठति Brihad-devata 1 61, 63 69). Owing to the majesty of these deities different names are applied to them. Because of their divisibility (*Maha-bhagya*) the one is becoming manifest as the many.

The principle of these three fires is the bed rock of the entire Vedic symbolism. In Vedic terminology they are known as *Manas*, *Prāṇ* and *Vāk*, the first corresponding to the Psychological Man, the second to the Vital Man and the third to the Physical Man. These are the three Persons who make up the single composite form of each individual organism —

- 1 *Sueḥ*—Surya—Mind (*Manas*)—Heaven
- 2 *Paśaka*—Indra and Vayu—*Prāṇ* and *Apāna* (*Vital Energy*)—Antarikṣa
- 3 *Paramāna*—Agni on earth—*Vāk* (five elements of Matter)—Prithivī

Thus there are the three Fires, three Devas and three Lokas which make up the composite principle of *Vaiśāṇara*, i.e. Life in Matter —

अहं वैरवानरो ब्रूया प्राणिना दहमाश्रित ।

प्राणापानसमायुक्तं पचाम्यन्नं चतुर्विधम् ॥ (Gita 15 14)

The midmost fire has two names Indra and Vayu justifiably, since as Indra it is linked to heaven and as Vāyu to earth,

SONS— The son of *Paramāna* on earth is named *Kāśya* *vāṇa* in Vāyu, against *Maryaralana* of Matsya, a misreading of the fire which carries oblations to the Pitris. The son of *Paśaka* in Antarikṣa is the *Sihirakṣa* fire which is sacred to the Asuras. The son of *Sueḥ* fire in Heaven is *Maryarāhana*, which is sacred to the gods. Here the Pitris are associated with the earth because of the principle of *Sṛadhā* or Matter which propitiates them in the form of *Anna*.

The *Sihirakṣa* Agni belongs to Asuras (बृहदारण्यकोपनिषद् ५ ५१ ६) *Sihirakṣa* literally means that which is with a-bes

(Skt *Rakṣas* Hindi राक्ष), since the Asuras represent the principle of Darkness Agni is here conceived as two fold, viz in an aspect of light that relates to the Devas, and in the other aspect of Darkness or latent power that belongs to the Asuras. For example the burning charcoal is of the form of Devas, whereas the black charcoal is of the form of Asuras.

FORTY SONS AND GRANDSONS

The above nine fires are stated to have forty sons and grand sons (M 51 6) Two sons of Pavaka (ब्रह्मौदन and दक्ष्यङ्गुयर्वा)

BRAHMAUDANA FIRE— The foremost of them is the fire called *Brahmaudana* whose other name is *Bharata*. *Brahmaudana* is the great principle of Brahman himself whose food (*Odana*) is the cosmos. The Fiery principle of *Brahmā* or *Brahmaudana* stands in its own right as the self-existent Creator (*Śayambhu*) with all its powers withdrawn into its own centre into which the worlds are being offered as oblation or food (विश्वं भुवनानि जुह्वत RV X 81 1), or who is performing the *Sarvāhut* sacrifice (RV X 90 8). *Bharata* is said to be the name of *Brahmaudana*. *Bharata* is Agni which, as *Prana*, carries the food to the Gods —

प्राणो भरत (AB 2 24)

अग्निर्वै भरत स वै देवेभ्यो हव्य भरति (KB 3 2)

एष अग्निर्हि देवेभ्यो हव्य भरति तस्माद् भरतोऽग्निरित्याहुः, ŚB 1 4 2 2

एष (अग्निः) उवा इमा प्रजा प्राणो भूत्या विभति तस्मादेव भरतवदिति, ŚB 1 5 1 8

This *Bharata* Agni is said to be the fire whose mouth is *Vaisiānara* or the metabolic fire produced by the mutual friction of *Prana* and *Apāna*. Therefore the equation as given in the *Matsya* is

ब्रह्मौदन = भरत = वैश्वानर = अपा रस = पवमान

दक्ष्यङ्गुयर्वा or दक्षिणाग्नि

DAKSHINĀGNI—As is well known, *Dakṣiṇāgni* is the middle one of the three fires in the *Yajña*, its origin is explained here with significant symbolism. In the beginning existed *Atarvan*, Genius of Fire (*Atar=asar=fire*), He churned the *Puṣkara*

6 4 2 2) They were churned and threw up from their depth their quintessence (*Risī*) which was the Life sap, that became manifest as the Lotus on the surface of waters. This lotus is the abode of *Indrī*, *Prāna Brahmī*, or the manifest Life-principle, of the progenitive womb of the mother from which life is created. The cosmic lotus (*Bhūmīkośī*, *Bhūpidmā*) was churned out of the Waters and that is the symbol of the immortal Fire produced by Atharvan. This is called *Dakṣhāgnī*, the 'Rightsided Fire, as we have explained that *Dakṣhina* stands for the region of *Prakṛitī*.

(iii) MANTHANA—It is a symbolical term signifying agitation (*Kṣhobha*) of the First Cause which has many names, e.g. *Manthana*, *Simandhana*, *Jāgiri*, *Prānī*, etc. Churning is rhythmic movement and in terms of the creative process it is best expressed as *Prānina Apānana* or *Samāśchinī Prasāraṇa* (*Prano vai samāśchanāṇī prasāraṇam*, SB 8 1 4 10, also Yajurveda 97 45), or *Sankochī Vikāsa* in the Puranas. This rhythmic swing of the pendulum of time is the mighty process produced by cosmic churning.

(iv) The net result of the Universal churning which is taking place in the most distant stars and the minutest cells and atoms is the manifestation of energy or life principle or consciousness which is the immortal Fire. It is called *Dakṣhīnāgnī* for the reason that *Dakṣha* means the 'right sided one,' namely the material world as against *Pāma* which is the unmanifested Upper-half of the cosmological unit. As already explained *Purusha* is the left half and *Prakṛitī* the right half of the Cosmic Egg.

It is also said that *Bhrigu* produced *Atharva* and *Atharvā* produced *Angiras*. In fact *Bhrigu* and *Angiras* are the symbols of Water and Fire, the principles of Heat and Cold. They both exist in the primeval Waters or the First Cause as stated in the *Gopatha*.

आपो भृग्वगिरोरूपमापो भृग्वगिरोमयम् ।

Atharvā is the mid most point between *Bhrigu* and *Angiras* and as a link agitates both of them.

DADHYANNĀTHARVĀ— In the Vāyu version this significant term has been used as the name of a fire said to be the son of Angiras who was the son of Atharvan (दध्यङ् वा अगिरसो देवाना पुरोधानीय, PB 12 8 6 Vāyu 29 9) The etymology of *Dadlyan* points to the principle of *Dadli* i.e. curdling of the milk of the Universal Mother Cow In the Brahmanas *Dadli* is stated to be the symbol of Earth or Matter ('दधि देवास्य लोकस्य रूपम्' ŚB 7 5 1 3) *Dadlyan* or *Dallich* was the name of a mythical horse or Rishi but in fact it is Sūrya as the great horse in the cosmic sacrifice, who is creating the material forms (*Dall*i)

It is further pointed out that the Pavamana or Nirmathya Fire corresponds to the Gārhapatya Agni of the sacrificial ritual (M 51 11)

The Garhapatya Fire had two sons named *Sabhya* and *Atasatlya* fires (Vāyu 29 12 Matsya 51 12)

THE DHISHNYĀ FIRES (धिष्ण्याग्नेयः)

Āhavanīya Fire fell in love with 16 rivers and dividing himself into 16 forms enjoyed with each of them The names of these rivers are 1 Kāveri 2 Krishnaveni 3 Narmada 4 Yamuna 5 Godavari 6 Vitasta 7 Chandrabhaga 8 Iravati 9 Vipasā 10 Kausiki 11 Śatadru 12 Sarayu 13 Sita 14 Sarasvati (Manasvini in Matsya) 15 Hradini and 16 Pavani (M 51 13 14) These are identified with the Dhishnya Fires of the Soma Yajna A two-fold symbolism is implied the first is the colonisation of the holy land by means of *Yajñas* along the banks of rivers extending from Sita in Central Asia and through the land of the five rivers through Madhya Desa with the rivers Yamuna Sarayū and Kaushiki and Hradini upto Kaveri in the extreme South This fact was ingrained in the consciousness of the people —

एव त्वजनयद् धिष्ण्यान् वेदोक्तान् विविधान् बहून् ।

विचरन् विविधान् देशान् भ्रममाणस्तु तत्र वै ॥

(Araiyaka parva 212 20)

The sacrificial fire travelling along the banks of the rivers created the *Dhishṇyāgnis* in numerous places. In fact the list of rivers in describing the holy land could be extended at will, as the *Āraṇyaka-parva* list contains 33 names against 16 of the *Matsya*. The fires are said to be associated with the waters of the rivers and one is as numerous as the other (यावन्तः पावकाः प्रोक्ताः सोमास्तावन्त एव च, *Āraṇyaka-parva*, 212. 25).

From the fires along the river banks many sons and grandsons (*Nadī putra*) were born, obviously referring to the *Yajña-cult* spreading in each area and house-hold.

SOMA-DHISHṆYAS—The *Dhishṇyā* Fires in the Soma sacrifice are eight in number. They are placed between the *Vedī* of the *Śrauta Yajña* and the *Uttara-Vedī* especially made for the Soma *Yajña*. The *Dhishṇyā* was a sort of subordinate or side altar, generally a heap of earth covered with sand on which the fire was placed. The foremost of them, the *Āgnīdhra* fire, was placed in the *Āgnīdhra* house and the seven in the *Sadas* or a shed erected in the sacrificial enclosure to the east of the *Prāchīna-Vaiśā*. The eight *Dhishṇyā* Fires are as follows :

1. *Āgnīdhriya* in the *Āgnīdhra* house.
2. *Hotriya*, belonging to the *Hotṛi* priest.
3. *Maitrā Varuṇa*, of the *Praśātrī* or *Maitrā-Varuṇa* priest.
4. *Brāhmaṇāchchhamṣīya*, belonging to the *Brāhmaṇāchchhamṣin* priest, who recites after and assists Brahman, the chief priest at a Soma sacrifice.
5. *Potriya*, of the *Potṛi* priest, an assistant of Brahman meaning Purifier.
6. *Neshṭriya*, of the *Neshṭṛi* priest, one of the chief officiating priests at a Soma sacrifice, who leads forward the wife of the *Yajamāna* and prepares the *Surā*.
7. *Achchhāvākīya*, belonging to the *Achchhāvākī* priest, who is an assistant of the *Hotṛi* priest.
8. *Marjāliya*, meant for all the priests for washing of sacrificial utensils etc.

Of the four principal priests the *Dhishnya* Fires were as follows

- 1 Hota—Three *Dhishnyā* Fires the two others being for his assistants Maitra Varuna (Prašasta) and Achchhavaka
- 2 Udgata—No *Dhishnya* Fire
- 3 Adhvaryu—Only one *Dhishnya* Fire for his assistant, Neshtā
- 4 Brahma—Three *Dhishnyā* Fires for his assistants, namely Brahmanachchhamsin Āgnidhra and Pota

We find the earliest conception of these *Dhishnyā* Fires in the *Rigveda*

तवाग्न होत्र तव पोत्रमृत्विष्य तव नष्ट्र त्वमग्नीदतायत ।
तव प्रशास्य त्वमध्वरीयसि ब्रह्मा चासि गृहपतिष्व नो दमे ॥

(RV II 1 2 X 91 10)

8 UPASTHEYA FIRES— The Purana writer has made two divisions of the 16 *Dhishnya* Fires viz *Upastheya* and *Vilaranya*. The *Upastheya* class of fires were so called because they were to be approached at their fixed place in the *Uttaravedi* of the sacrifice. The 8 *Upastheya* Fires were as follows

- 1 *Samrad Agni* of the second *Uttara Veda* (द्वितीयोत्तरवेदिक) also called *Kriśanu* or *Vasava Agni*
- 2 *Parjanya*
- 3 *Samuhya* called *Samuhya* in Panini and so also called *Pavakoshna*
- 4 *Havyasuda* also called *Samitra* and *Asammriya*
- 5 *Satadhama* (v 1 *Ritadhama*) also called *Svarjyoti* (*Sudhajyoti* in *Matsya* or *Raudraśharya*)
- 6 *Brahmajyotiḥ* also called *Vasudhama* in the place of Brahman (*Brahmaṣṭhanīya*)
- 7 *Ajākapad* also called *Salamukhiya* because it was placed at the entrance of the *Agnisala*

8. *Ahīrbudhnya*, also called *Anirdeīya* and placed inside the Sadas.

8. VIHARANĪYA FIRES— The 8 Viharanīya Fires are said to be so named as they were taken to any spot considered necessary on the day of the Yajña (विहरन्ति यथास्थानं पुण्याहे समुपक्रमे, M 51 18). There is some confusion of names between the lists of Matsya and Vāyu, the reading in the Vāyu suffers from repetition (cf Vāyu 29 20, 26), but at the same time gives an ampler list. These Fires were subsidiary to the 8 Dhishnyā Fires enumerated above; for the sake of clarity, they may be tabulated as follows: Both the Matsya and Vāyu also indicate their mutual relationship as father and son:

1. Hotriya's son *Barhisha* (Matsya), *Pravahana* (Vāyu).
2. Pautra's son *Prachetas*, also called *Sānti* (Vāyu), *Sāmsuhāyaka* in Matsya.
3. Brāhmaṇāchchham̐sin's son *Viśvavedas* (Viśvadeva in Vāyu), said to be *Brahmasthāniya*.
4. Achchhāvāka's son *Svambha*, also named *Setu* and *Apām yoniḥ* in Matsya where its relation with Achchhāvāka is not given, but in Vāyu the correct name *Atasyu* is given as the son of Achchhāvāka and its synonym *Svāchchha* is also recorded (Vāyu 29 28; the variants in the footnote give the correct reading).
5. Neshṭriya's son not given in the Matsya, but named in the Vāyu as *Uśik* Agni and also *Kavi* (उशिगग्निः कविर्यस्तु नेष्ट्रियः सविमान्यते, Vāyu 29 29).
6. Mārjālīya. It appears that two names of the list are missing in the Vāyu text. The Matsya text gives only four names without indicating their parental relationship.

AGNI'S 20 OTHER DESCENDANTS

Up to now 29 names have been enumerated. In the third round 20 sons and grandsons of the same three Fires, Śuchi, Pāvaka and Pavamīna are given as follows:

I. SONS OF PĀVAKA—Pāvaka is said to have six descendants. In the Matsya and Vāyu they are spoken of as related to each other as father, son, grandson, etc. as follows :—

1. *Avabhṛitha*, also called *Apāṁ-garbha* (Vāyu) and *Adhvaryu-garbha* in the Matsya according to a variant reading (M. 51 27.) It was also named *Hṛich-chhaya* (Vāyu) or *Hṛidayāgni* (Matsya). The Vāyu has said that the *Viharaṇiya* Agnis were propitiated by *Ajya* or *Soma*, but the *Avabhṛitha* Fire by making oblation in water (अप्सु हूयते, Vāyu 29 31). Also called *Yogāgni*.
2. *Manyumān* Agni, also called *Jatāharāgni* (M. 51 29), son of *Avabhṛitha* or *Hṛidayāgni*. Useful for digesting food (विद्वामि).
3. *Sainvartaka*, also called *Vadavāmukha*, which lives in the ocean and consumes its water (पिबन्नपः वसति समुद्रे वडवामुखे, M. 51. 30). The great *Vadavāmukha* Fire is *Sūrya* himself who drinks the *Soma* or waters of the *Pārmeshthya* ocean. It is said to be the son of *Manyumān* Agni and of terrific form (*Ghora*). It is प्रलयामि.
4. *Saha rakshas*, son of *Vadavāmukha*. It has already been said that *Saha rakshas* was the fire of the *Asuras* and son of *Pāvaka*, the fire in the *Antariksha*. Here the name is repeated.
5. *Kāmāgni*, son of *Saha-rakshas* (सहरक्षसुतः कामान् गृहे स वसते नृणाम्, M. 51. 31) Useful for householders.
6. *Kravyād* Agni, son of *Kāmāgni*; it is the fire which consumes the corpse in the funeral ground. There is a whole hymn in the *Rigveda* and *Atharva Veda* describing the evil nature of the *Kravyādagni*. As the name shows, this fire in the form of diseases affecting the mind and the body eats into the vitals of the human flesh. The opposite of *Kravyād* fire was known in the *Rigveda* as *Rakshohā* Agni, the fire that slays the demons.

MAHABHĀRATA EVIDENCE.—The above group of six names is of Fires terrific in nature (*Ghora*) In the Āranyaka parva Brihaspati is said to have six sons whose names were *Nīśhya* *vana* *Nishkritin*, *Svanna*, *Vadavāmukha*, *Manyu* and *Kama* (209 12 23) This list seems to correspond with the six names given in the Matsya and Vayu as follows —

- 1 *Nīśchyavana* corresponds to *Avabhritha*
- 2 *Nishkriti* to *Kravyad* as it is said to kill the person whom it affects (209 14)
- 3 *Svanna*, said to be a disease producing fire (हजस्कर पावक), same as *Saha rakshas* of Matsya
- 4 *Vadavamukha* same as *Sahvartaka*
- 5 *Manyu* same as *Manyumant* of Matsya and Vayu
- 6 *Kama*, same as *Kamāgni* of Matsya The Āranyaka parva also calls it *Uktla* because *Uktla* represents the principle of mind of which the seed was *Kama* (कामस्तदग्ने समवर्तताधि मनसोरेत प्रथम यदासीत्, RV X 129 4) It was also named *Sakamaśva*, 'Siring Stallion' (*Āranyaka* 209 25)

It may be noted that the list of Agnis in the Mbh is more elaborate but diffused and unsystematic and surely a later grafting in imitation of the Vayu and Matsya texts The Mbh also mentions two other sons of Brihaspati named *Bhardvaja* and *Bharata* of whom *Bharata* is the same as in Matsya and hence *Bhardvāja* seems to correspond to *Dadhyann Atlarvana* of Matsya

The descendants of Pavaka having been given as above, there was occasion to enumerate in a separate list the descendants of Śuchi and Pavamana Both Vayu and Matsya give a list of 14 Fires in two groups of 8 and 6 but assign all of them to the lineage of Śuchi It seems however that the first group of 8 refers to the descendants of Pavamāna and the second list of 6 to these of Śuchi

II DESCENDANTS OF PAVAMĀNA—As said above it is a group of 8 Fires enumerated as follows —

- 1 *Āyus*—It is said to be produced from the two churning sticks (मयिनो यस्त्वरण्या तु सोऽग्निराप समिधनम्, धायुर्नाम्ना तु भगवान् पशौ यस्तु प्रणीयते ॥ M 51 33)
In the Puranic legend Āyus is the son of Purūravas and Urvāśī who symbolise Aśvattha and Śami from which the two fire sticks were made to produce fire by friction. They symbolise the two parents. The Vedic name of this fire was *Jata-veda* (अरण्योर्निहितो जातवेदा गर्भ इव सुमुतो गर्भिणीषु, RV III 29 2). It was the same as *Samidhagni* (अग्निराप समिधनम्). It was also named *Prinayy* Agni in a Pasu Yāga.
- 2 *Mahimān*—son of Āyus probably the same as *Milat* or *Blutipati* of the Āranyaka parva.
- 3 *Dalana*—Variant reading *Sivana* the Agni used in the Paka Yajñas (Vāyu 29 38).
- 4 *Adbhuta* Agni also name *Sahita* which is said to be identical with *Prayaschitta* Agni.
- 5 *Vira*—son of Adbhuta said to be the germ of Deva, i.e. Mahadeva Rudra (अद्भुतस्य सुतो वीरो देवाश्चस्तु महान् स्मृत). This Vira Agni is the same as Skanda viz. Kumara whose exploits are described at length in the Matsya where it is named Viraka (M 154 545 554). It is described in the Śatapatha as *Kumara* Agni (ŚB 6).
- 6 *Vividhagni* son of Vira.
- 7 *Mahakavi* son of Vividhagni.
- 8 *Arka* a fire symbolising the *Pra tagni* in the individual centre (प्राणो वै अर्कः ŚB 10 6 5 2 वत्याकमिति पुरुष इव तदुवाच ŚB 10 3 4 5).

SIX DESCENDANTS OF ŚUCHI—This list includes the following —

- 1 *Rakshoḥa*—The fire for Kāmya Ishtis.
- 2 *Yatikrit*—(Matsya) *Itirikrit* (Vayu).
- 3 *Surabhi*.

4. *Ṛasumān*, that is associated with *Ṛasus* or Jewels (यसुरत्नादी प्रविष्टः, Vāyu 29 40), also called *Rukmimān* (Vāyu). Seems to be the same as *Ṛaryakṣa*.
5. *Pravargya*—It is a well known Agni used for heating the Pravargya or Mahāvira or Gharma vessel containing boiled milk in which ghee is mixed.
6. *Kāshmatān*—Fire used in क्षेमवती इष्टि

In the Matsya list two more names, viz. *Nāda* (due to mislection) and *Ṛaryakṣa* are included making a list of 8, although only six names were required. In the Vāyu, only six names are given as *Anikaran*, *Aśvijātān*, *Ṛakshohā*, *Pitrikūt*, *Surabhi*, and *Rukmimān*. In the two lists four names are common.

It is stated that the *Viharanīya* Fires are found in many places in the animate and inanimate creatures (एते विहरणीयास्तु चेतनाचेतनेष्वपि) and are invoked for a variety of *Kāmya* and *Naimittika* rites (काम्य नैमित्तिकाद्यास्ते, M. 51. 42). The *Upastheya* Fires stationary in the Yajña (स्थानाख्या जातवेदसाम्, M. 51. 44, also स्थानाभिमानिनः) and associated with Agnīdhra (M. 51. 42)

ONE AGNI—It is recognised by all writers that originally Fire was one but differentiated for the sake of different rites (अग्निर्यदा त्वेक एव बहुत्वं चास्य धर्मेषु, Āraṇyaka, 207 3). Agni was the First Cause of creation produced by Brahmā to remove the primeval darkness (त्वमग्निः प्रथमः सृष्टो ब्रह्मणा तिमिरापहः, Āraṇyaka, 207. 13)

Agni is primeval Heat (अग्रज तपस्, Vāyu 5 45, Liṅga 1. 7 105), the mysterious Temperature that was produced in the beginning (ऊष्मा चैवोष्मणः जज्ञे सोऽग्निभूतेषु लक्ष्यते । आरण्यक). That Agni permeating the Cosmic Egg is creating universes upon universes :

अन्तःस्थश्च बहिःस्थश्च ब्रह्माण्डानां विभावसुः ।

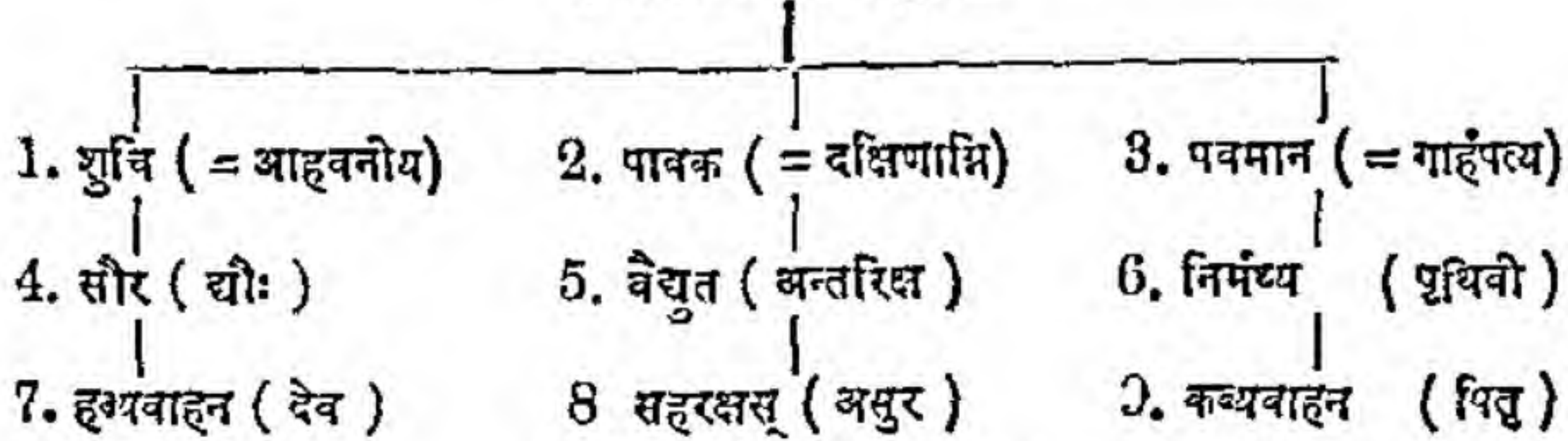
(Liṅga, 2 12 33).

The Agnis are said to be all different forms of Rudras (सर्वे रुद्रात्मकाः स्मृताः, Liṅga, 1. 6. 4). In the Atharva (3. 21), there is mention of many fires whose leader is named Vaiśvānara (वैश्वानरज्येष्ठेभ्यस्तेभ्यो अग्निभ्यः, AV. 3 21 6). The Harivaṁśa, stating the Agnis to be the attendants of Rudra, names five

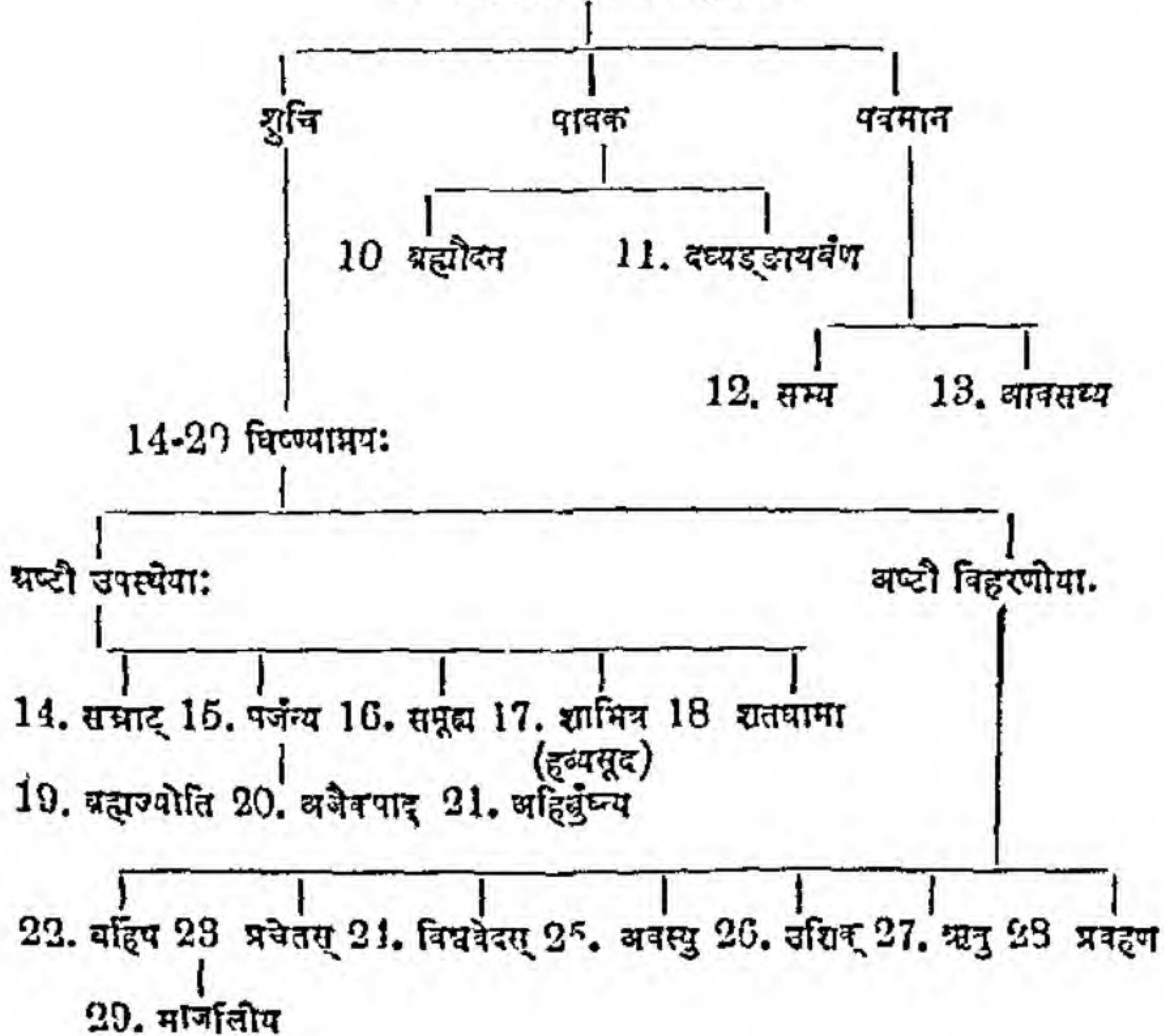
Agnis of Svāhākāra, 5 of Svadhākāra, Āhavanīya, Jyotishtoma, and Vashatkāra, in whose midst Maharshi Aṅgiras moves with his *Triśula* (trident, HV. 2 122 17-40). In the Sabhāparva 27 Fires are stated to be present in the assembly of Indra (7. 18). It appears that there was always some elasticity in the names and numbers but finally a genealogical list of 49 Agnis was drawn up (भेदा एकोनपञ्चाशद्वेदविशिष्टाहताः, Liṅga, 2 12 35).

अग्नि वंश [= अग्नि-निचय]

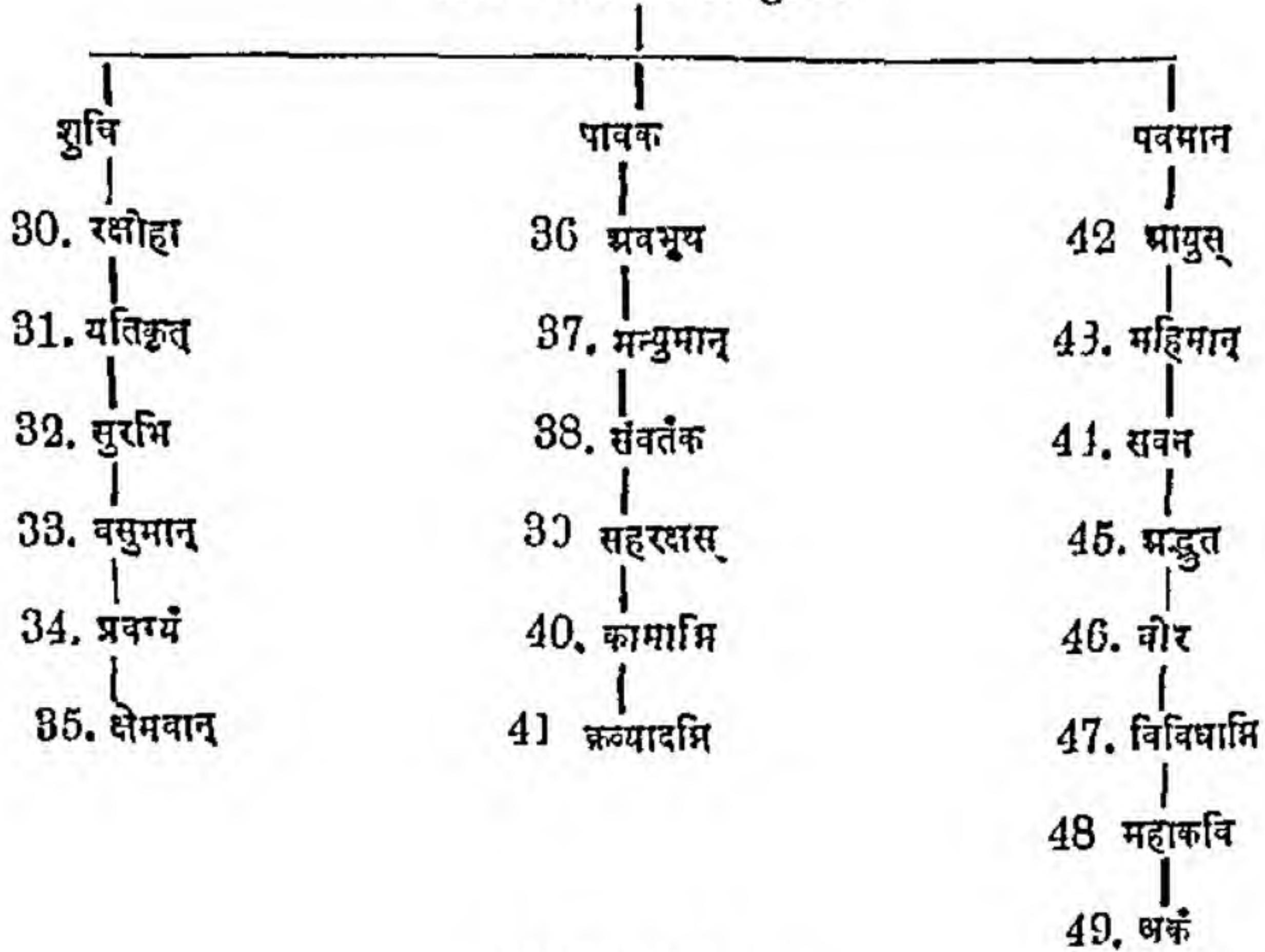
I First Pedigree



II Second Pedigree



III Third Pedigree



KARMA YOGA

Ch 52 introduces a new topic entitled *Karma Yoga*, which was outside the *Pañchalakshana* definition of Purāṇa and gives a sampling of the new material for which flood gates had been thrown open at the time of recasting the ancient material. It is said here that the portions relating to *Sarga* and *Pratisarga* having been recited, it was high time to listen to the philosophy of *Karma Yoga* and *Samkhya* which originated from Vivasvata Manu. It is truly the same as the statement in the Gīta about *Karma Yoga* being first enunciated by Vivasvān to his son Manu, and by Manu to Ikshvaku and other kings in the Solar dynasty. The same doctrine of *Karma Yoga* is embodied here with all its essential elements boldly stating that *Karma Yoga* exceeds in merit a thousand *Jñāna Yogas* (ज्ञानयोगसहस्रादि कर्मयोग प्रशस्यते, M 52 5). There can be no *Jñāna* except through *Karma*, *Jñāna* is produced by *Karma* (कर्मयोगोद्भव ज्ञानम्, M 5 52 6). No one has ever attained *Jñāna* without *Karma Yoga* (M 51 12). *Karma* is life devoted to good actions fulfilling its normal course by means of the five daily *Yajñas*, thirty *Samskāras*, *Pratias*,

authorships, i. e. all literature was named after the name of the original Founder (*Tadushiyatā*, Pāṇini, IV 2 66) Hence whatever Purāṇa literature there was, or developed in course of time, was attributed to Vyāsa According to the diplomatic of book making in ancient India this was quite a normal phenomenon The original Purāṇa Samhitā was of 4,000 ślokaś, as stated in the Vāyu (चतुर्साहस्रिवा सर्वा, 61 59) but was expanded to 4 lakhs of ślokaś as said here

LIST OF THE 18 PURĀNAS WITH ŚLOKA NUMBERS

1	Brahma Purāṇa	ब्रह्म पुराण	13 000
2	Padma Purāṇa	पद्म पुराण	55,000
3	Vishnu Purāṇa	विष्णु पुराण	23 000
4	Vāyu Purāṇa (Śiva Purāṇa)	वायु पुराण (शिव पुराण)	24,000
5	Bhāgavata Purāṇa	भागवत पुराण	18,000
6	Nāradya Purāṇa	नारदीय पुराण	25,000
7	Markandeya Purāṇa	मार्कण्डेय पुराण	9,000
8	Āgneya Purāṇa	आग्नेय पुराण	16,000
9	Bhavishya Purāṇa	भविष्य पुराण	14,500
10	Brahmavaivarta P	ब्रह्मवैवर्त पुराण	18,000,
11	Linga Purana	लिङ्ग पुराण	11,000
12	Varāha Purāṇa	वराह पुराण	24,000
13	Skanda Purana	स्कन्द पुराण	21,000
14	Vaṃana Purāṇa	वामन पुराण	10 000
15	Kurma Purāṇa	कूर्म पुराण	18 000
16	Matsya Purana	मत्स्य पुराण	14,000
17	Garuda Purana	गरुड पुराण	19,000
18	Brahmanda Purana	ब्रह्माण्ड पुराण	12,200

The name Vayu Purana is given in the Matsya list and of the Nāradya, but other Purāṇas mention Śiva Purana in place of Vāyu The Markandeya gives Nṛsiṃha Purana in the place of Linga As regards the Bhagavata of 18000 slokaś, it seems to have been the Devī Bhagavata which contains the Gayatri Varnana (M 53 20 'यथाधिकृत्य गायत्रीं वर्यन्ते धर्मविस्तरः', ABORI, 1932 33)

the material relating to the householder's life, and *Moksha* has reference to the philosophies of Yoga and Sāṃkhya.

A fuller list of topics for the Matsya is found in Chapter 290 (*Granthānukramaṇī*). The Bhāgavata being subsequent to the four lakh śloka compilation found it necessary to modify the number of topics from five to ten (Bhāgavata 12. 9-10 ; also 2.9.43 तस्मादिदं भागवतं पुराण दशलक्षणम्). The inordinate expansion of knowledge dealing with a very large number of new subjects is found in the *Ahimbudhnya Saṃhitā*, Chapters 11-12, all of which found ready welcome in the Purāṇa literature and needs to be carefully sifted and identified (Also Vāyu, 104. 11.17).

Besides the Purāṇas, the Bhāgavata teachers also laid emphasis on Itihāsa comprising the Mahābhārata of one lakh ślokas (भारताख्यानं लक्षेण एवेन यत्प्रोक्तम्) and Vālmīki's Rāmāyaṇa of 25000 ślokas. This made up a total of 5½ lakhs of ślokas (एवं संपादः पञ्चैते लक्षा मर्त्ये प्रकीर्तिताः, M. 53. 72). The Purāṇa writer is conscious that the one lakh extent of the Mahābhārata was achieved by the process of *Upa-bramhaṇa* (M. 53. 70) a technical word with a definite meaning and purpose in Puranic vocabulary.

PURANIC RITES AND CUSTOMS

We are in this succeeding portion face to face with a kind of new material that was taken in the Purāṇas, e. g. *Vrata*, *Dāna* and *Tirtha*. Chapters 55-81 describe a number of *Vratas* ; Chs. 82-92 *Dānavidhi*, Chs 93-94 worship of nine planets (*Nava-graha pūjana*), Chs 95-101 (*Vratopavāsa*), Ch 102 a list of *Tirthas*, 103-112 *Prayāga-Mahātmya* or a detailed topographical description of Prayāga. A similar account of Vārāṇasī (Chs. 180-185) and of Narmadā (Chs. 186-194) forms part of not only this Purāṇa but of several other Purāṇas.

VRATOPAVĀSA— This subject was developed both by the Bhāgavatas and the Pāśupata Śaivas as a positive prescription for the householders desiring health, beauty, life, wealth, success in this life and Mukti afterwards (श्रीमदारोग्यरूपायुर्मान्यसौभाग्यसंपदा, M. 54. 4). The Vishṇu-Dharmottara develops the list into 12

specific vratas of this nature (VD 3 202 13) The problem was to make the householder interested in a religious routine involving physical and moral discipline (*Sadhanā*) to make him a devotee of Śiva or Vishnu Chapters 54 described a *Nakshatra Purusha Vrata* in which Nārāyana is conceived as the Person comprising 27 Nakshatras in his body who is creating the power of Time It would mean a fasting regime of about a month (M 54 28)

UPAVĀSA— The central point in most of these Vratas was fasting It was developed almost into a science and numerous combinations and variations of fasting regimes and courses were devised The Vishnu Dharmottara and the Linga Purana give a picture of the extent to which the various *Vratas* with *Upavasa* were carried It was also realised that alternative rites should be prescribed for those who found it difficult to observe a fast (M 55 1) For example, those who cannot keep a complete fast of 24 hours may take food at night (उपवासेऽप्यशक्ताना नक्तं भोजनमिष्यते, M 55 2) They knew that proper fasting contributes to a person's health Those who cannot take the full course for want of will power or owing to ill health may carry out partial regimes of fast One such is named *Āditya Sayana* in which God Śiva who is the same as Sūrya is worshipped by partial denial of food (उपावसे रवेवापि न भेदा दृश्यते क्वचित्, M 55 6) On the days of fast, salt, oil meat etc were to be avoided Just as a *Yajña* is always accompanied by *Dakshina*, so also a religious vow in the form of a *Vrata* or *Upavasa* was followed by liberal gifts to deserving persons according to one's status or capacity The Purana writers go into detailed instructions about these matters

An ingenious way of bringing about a synthesis between the followers of Śiva and Vishnu was to prescribe a course of Śaiva worship in a *Vrata* named after Vishnu and vice versa (cf *Kṛṣṇaishjama Vrata*, Chap 56)

Chapter 57 gives a course of *Rohini-Chandra Vrata* lasting for a year, of which the fruit was long life, health and increase of status

Chapter 58 is rather an important one as it describes the construction of a pond (*Tadāja vidhi*), a well (*Kupa*), stepped well (*Vāpi*), a lotus pond (*Nalini*) and a garden of fruits and flowers (*Ārāra*). These were meritorious works of public utility for which citizens were encouraged. In the Kushāna inscriptions at Mathurā, these objectives of charity are often mentioned. It appears that they formed an essential part of the Bhāgavata movement, gradually taking the place of Vedic sacrifices since it was stated that the merits accruing from such works of public utility was in no way less than that of Yajnas. The final ceremony marking the completion of such an act of public generosity was a grand occasion in the life of the individual conceived almost on the scale of a Vedic Yajña.

In Chap 58 are mentioned along with the *Tadāja Vidhi* a *Yūpa*, 25 *Ritvijas* and the construction of an elaborate *Mandapa* with *Veda* and all other details including recitation of the Vedas and the chanting of the Saman songs. In fact it is named a Yajña (यजध्वमिति तान् ब्रूयात्) and the person himself was called *Yajamāna*.

The persons who compiled this new material are named *Purāṇajñā* or *Puranavid* (M 57 2, 60 1) and it was recognised that they were doing so in the true tradition of the Vedas.

Chap 59 prescribes a rite for tree plantation (*Padapa vidhi*) in horticultural sites specially selected for the purpose (*Udyana bhumishu*, M 59 3). The ceremony is called *Vrikshotsava* (M 59 18) and it is said that the planting of even one sapling entitles the person to attain *Śārga* —

यश्चेकमपि राजेद्र वृक्षं सस्यापयेत्तर ।

सोऽपि स्वर्गे वसेद्राजन् यावदिद्रायुतत्रयम् ॥

(M 59 18)

Chap 60 deals with a *Vrata* for obtaining *Saubhāgya*, beauty and marital happiness, which is to be observed on the bright third day of the month of Māgha when Śiva and Pārvatī got married (M 60 14 15).

Chap 61 describes the birth of Agastya from a pot of water and refers to the Vedic legend in which the seed of Mitrā Varuna out of their love for Urvaśī fell inside the Jar giving birth to Agastya. Mitrā Varuna symbolise the dual potency of creation and Urvaśī is the cosmic principle of motherhood that sprang up from the primeval ocean as an Apsaras, and the Full Vase (*Purna Kumḥa*) is the worldly substratum which contributes to the creation of life. It is said that Agastya lives on the Malaya mountain (M 61 37)

TITHI KALPAS— Chapters 63, 64 and 65 describe details of *Vratas* observed on the *Tritiyā* days including the one called *Akshaya Tritiyā* on the bright third day of Vaiśākha. In fact, a *Vrata* for each Tithi of the 12 months in the year was developed with its details as to the deity, objective rites, *Māhātmya* etc. This whole topic of *Tithi Kalpa* is found at great length in the Purāna literature and was subsequently elaborated in the Nibandhas.

Chap 66 describes the *Sārasvata Vrata* to worship Goddess Sarasvatī who is the deity of the Vedas, Śāstras and all arts (M 66 8). She has eight forms, viz Lakshmi, Medhā, Prithivī, Pushti, Gaurī, Tushti, Prabha and Matī.

Chap 67 gives a small ceremony to be observed on the Eclipse Days. Chap 68 describes a *Vrata* for getting rid of ill fortune, consisting of the worship of Surya and performance of Homa. Chap 69 relates a *Vrata* for obtaining *Ārogya*, the secret of which is fasting (*Upashana*) by which one's appetite can be strengthened like that of Bhimasena. *Vrikodura* (*Bhima Dvadāśī Vrata* in Māgha).

Chap 70 deals with a *Vrata* in honour of God Kāmadeva observed by courtesans. God of love is identified with Vishnu. It is prescribed that a Brāhmana be invited for gifts. In verse 50 there is a reference to *Naīma Netra pata* meaning a silken cloth known as *Netra* with gold brocade made in its texture. The word *Netra* in this special sense was used for the first time by *Kalidāsa* (Raghu 7 39, also Matsya 265).

15) Its use became more frequent in Bāna and later literature, it was a typical word of Gupta culture (see for its etymology and cultural background, my book 'Harsha Charita—Eka Sānskritika Adhyayana') The ancient Buddhist word 'Kalyani' for a Veśyā is retained here (M 70 62)

Chap 71 81 refer to miscellaneous *Vratas* in which there is respected emphasis on obtaining health and beauty which were the governing passion of men and women in the Golden Age of Indian history. The Vishnu Dharmottara Purāna refers to a set of 12 *Vratas* for the attainment of *Rupa*, *Lāvanya*, *Sau bhāgya*, *Arogya*, *Buddhi*, *Vidyā*, *Sila*, *Dharma*, *Dhana*, *Śrī*, *Bhoga*, and *Sarvatra Jaya* (V D 3 202 213). These are styled as so many attainments (*Alāpti*) which are essential for the perfection of personality. In prescribing hundreds of *Vratas* directed to this objective, the therapeutic value of fast is constantly kept in view and the fortnight or the month is punctuated by as many fasting days as possible.

TEN DHENUS— Chapt. 82 called *Viśokā Dvādaśī Vrata* concentrates on the glorification of the cow. The fortune that is amongst men and gods is in the cow who is the goddess to confer mental peace:—

या लक्ष्मी सर्व भूताना या च देवेष्ववस्थिता ।

धेनुरूपेण सा देवी मम शान्तिं प्रयच्छतु ॥ (M 82 11)

Lakshmī of Vishnu, Rudramī of Śiva, Svāha of Agni, Brahmānī of Brahma, Bhadrā of Kubera, Svadha of the Pitris and the female powers of Sūrya, Chandra and Indra are all present in the cow (M 82 13 15). A new doctrine was evolved, namely ten kinds of *Dhenus*, e.g. fixed quantities of molasses, ghee, oil, water, milk, honey, sugar, curd, juice were to be given away as equivalent of the cow.

Chap 83 92, following the preceding model of the gift of the ten kinds of cows prescribe the gift of ten kinds of mountains (*Meru*), consisting of grain, salt, molasses, gold, sesamum, cotton, *ghrit*, jewels, silver and sugar. The quantities requisite for each are prescribed, e.g. the mountain of *Dhānya* should measure one

thousand *Dronas* to be of the first standard, 500 of the middle standard and three hundred of the third standard (M 83 12). A good deal of mythical and geographical conception is introduced in the observance of the rite, e.g. a reference to the Meru and Mandara mountains *Chakraratha Vana*, the Bhadrāsva continent, Jambu Dvīpa, Gandha Madana, Uttara Kuru etc. In the Gupta age, active strings of relationships with Central Asia, the region of Meru and Uttara Kuru and with China (Bhadrāsva), Ketumala (the western region of the Oxus up to the Caspian Sea) and other countries on the east and the west were maintained and it is pleasing to see even in the case of religious rites a broad Asian view in the hearts of citizens. The mention of Meru in the centre with Bhadrāsva, Jambu Dvīpa, Ketumala and Uttara Kuru holds good in the context of the *Chaturdīpi* conception of geography in which the earth was conceived as a four petalled lotus (*Chaturdala padma*) with Meru as the pericarp centre and the four continents as the four petals.

It is also stated that on the day of these gifts, a person should keep fast and if he is unable to do so he may eat at night. Attention is invited to the Upanishadic doctrine of Food as Brahman.

अन्नं ब्रह्म यत् प्रोक्तमने प्राणा प्रतिष्ठिता ।

अन्नाद् भवति भूतानि जगदन्नेन वर्तते ॥ (M 83 42)

For a mountain of gold the weight prescribed is 4000 *tolas* or 1 md and 10 seers for the highest standard and lastly up to 4 *tolas* according to one's capacity.

Chap 93 describes the worship of the 9 planets or more properly *Graha santis*, the rite being called *Santika Paushtika*. It is a complicated rite involving a good deal of ceremonial details. The ceremony is called *Nava graha-makha* with *Laksha Ioma* which was a very pretentious performance and therefore advised only for those who could afford it financially (लक्ष होमस्तु ऋतं यो यथा वित्तं भवेद् गृहे). Even a *Koti homa* involving a million *Ahutis* and a deserving *Dikshinā* is mentioned (M 93 119). It is said that the *Koti Ioma* is equal in merit to 1000 *Aśvamedha*.

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अन्नाद् भवन्ति मृतानि जगदन्नेन वर्धते ॥ १९ ४३ ४२

For a mountain of gold the weight prescribed is 4000 *tolas* or 1 md. and 10 seers for the highest standard and 1000 up to 4 *tolas* according to one's capacity.

Chap 93 describes the worship of the 9 planets or *grahas* properly *Grāhasanti*, the rite being called *Sāntika Pūjā*. It is a complicated rite involving a good deal of ceremonial details. The ceremony is called *Nava-grah-mukha* with *Sukla* *loma* which was a very pretentious performance and is advised only for those who could afford it fully (अथ पूजयेत् कर्तव्यो यथा विनं नवग्रहं). Even a *Kṛtī loma* is mentioned (M 93 119). It is said that the *Kṛtī loma* is equal in merit to 1000 *Śrāddhas*.

sacrifices. The *Vedi* or *Kunda* and *Mandapa* for the big rites had to be constructed on the same scale.

Chap 94 gives a list of nine planets including *Rāhu* and *Ketu*. It may be noted that in the beginning only 8 planets were depicted in sculpture, *Rāhu* and *Ketu* being shown as one, but later on shown separately. *Surya* in Kushāna art, 1st 3rd century A D, was shown seated like a Kushana emperor in a chariot drawn by two horses and wearing Scythian dress, namely long coat trousers and boots (*Udichya vesha*). But gradually the features were Indianised leading to the image being shown in *Padmāsana*, riding in a chariot drawn by seven horses, yoked with 7 reins held in the hands of *Sūrya* shown as a two armed figure —

पद्मासनं पद्मकरं पद्मगर्भं समद्युतिम् ।

सप्ताश्वं सप्तरज्जुश्च द्विभुजं स्यात्सदा रविः ॥ (M 94 1)

The two lotuses held in the hands of *Sūrya* are seldom shown in Kushāna art but became a regular feature in the Gupta period and later.

Chapters 95 102 contain a dialogue in which *Śiva* himself introduces *Nandikeśvara* or *Nandi* Bull as the speaker who explains to *Nārada* several *Vratas* including *Siva Chaturdashi* observed every month beginning from *Mārgaśīrsha*.

Chap 100 is based on the motif of the Golden Lotus given to a king by *Brahmā* on which he could move in all the worlds and therefore known as *Pusparahan*. This was the motif associated with many gods and goddesses both in Hinduism and Buddhism, and during the Gupta period there is hardly a deity without a lotus seat. Just as in the *Dipankara Jataka* the young man *Sumedha* offers lotus flowers to worship the Buddha having obtained them after great difficulty from a maiden, similarly the king of this story offers his rare lotuses to *Vishnu's* image installed in a *Mandapa*, and obtains thereby the highest merit.

In Chap 101 in the list of several *Vratas* is one called *Sila Vrat* (M 101 39), i.e. the vow for cultivating moral virtues.

of character. Another vow named *Bhima Vrata* prescribes a fasting regime for one month (*Masoparāśi*, M 101 51). There is a curious reference to a rite called *Brahma Vrata* in which a Golden Egg representing Brahmanda is to be placed on a heap of sesamum and given away (M 101 46-48).

TĪRTHA YĀTRĀ

Chap 102 introduces a new topic relating to Tirtha Yātrā in which as a general introduction, a bath in the Ganga is highly commended and several new names for the river are given, e.g. Nandini, Nalinī, Dakṣha, Prithivī, Vihaga, Visvakaya, Amrita Śiva, Vidyadhari, Śānta, Kshema etc.

Chapters 103-112 are a compact text named *Prayāgi Mahatmya*. Similar to it is *Varanasi Mahatmya* given later (Chapts 180-185). We know that Mathura, Prayaga, Varanasi, Pataliputra and Ujjayini were five great centres in the Gupta age, the first three of which were also far famed religious centres in addition to their commercial and political importance. For these Sthala Mahatmyas were composed for the practical use of pilgrims.

With respect to *Prayāgi Mahātmya*, the topographical details given are of importance. It is called *Prajapati kṣetra*, i.e. the place where Prajapati Brahma had performed his sacrifice. The boundaries are given as Prayaga (modern Allahabad) on one side, Pratiṣṭhāna (Jhusi) on the other, Vāsukīhrada (modern Vāsukī Naga near Daraganj) and the shrine of the two Nāgās Kambala and Aśvatara on the southern bank of the Yamunā, (कम्बलाश्वरौ नागौ त्रिपुले यमुनातटे । M 106 27 *Tirtha Prakasa*, p. 338). The confluence of Ganga and Yamuna and the Akṣayaṇata are also mentioned (M 104 10).

The meeting of Gangā and Yamuna at Prayaga was considered to be the holiest spot, as shown by its description in the *Raghuvamśa*. The Gupta emperors regarded the confluence at Prayāga as the visible symbol of Madhya-deśa (as depicted in the Udayagiri cave in front of the Maba Varāha image), a

place which Chandragupta Vikramaditya himself had visited during his expedition for the conquest of the earth

SAMUDRA KŪPA—Some more details are given about local geography viz the situation of the Samudra kŭpa towards the eastern bank of the Ganga in Jhusi (पूर्वपाशे तु गङ्गायास्त्रिषु लोकेषु भारत) कूपं चैवतु सामुद्रं प्रतिष्ठानं च भारत (M 106 30) The name Samudra Kŭpa is of cultural significance. It was considered to be the representative of the Ocean or more truly of the Seven Seas (*Sapta Sāgara*). There is a similar well at Mathura still called *Samudra Kŭpa* (सात सम दरी कुआँ), now situated in the compound of the Archaeological Museum but still considered to be a holy spot for the performance of sacred rites. During the Gupta period such wells representing the Seven Oceans were considered as fit places for religious rites performed by those who had returned after a successful voyage across the seas or for worship of the Sea God by their relatives in their absence. Amongst the 16 *Mahadanas* given at the end of the Matsya, there is one named *Sapta sagara Mahadana*, gift of the seven oceans (Chap 287). Such rites were performed near *Samudra Kupas*. After I had first known the *Sapta Samudra Kŭpa* at Mathura, I thought that such Wells should have existed at all the five great centres of Gupta civilization, and on my subsequent enquiries this fact was confirmed. There is a *Samudra Kupa* at Prayāga mentioned here, another one at Pataliputra, and a third one at Ujjayini, as my friend Pt. Sūrya Narain Vyas has informed me. Here at Varanasi there is a quarter named *Sapta Sagar* in which there is a *Sapta Samudra Well* and seven temples dedicated to the seven oceans each as a Śiva linga and regular worship is performed.

HAMSA PRAPATANA—This name is important. The Purāṇa gives its exact location at the site north of Pratisthāna and east of Gangā i.e. the expansive swampy area overgrown by weeds towards north west of Jhusi (उत्तरेण प्रतिष्ठानात् भागीरथ्यास्तु पूर्वतः, हंस-प्रपतनं नाम तीर्थं त्रैलोक्यविश्रुतम्, M 106 32). The name *Hamsa Prapatana* is meaningful signifying the place where the migratory Hamsa birds returning from their abode in the Himālaya is in the

month of October November settle down on the banks of the Gangā. What happens is that the birds of the duck family, especially Hamsa and Krauncha leave the plains in about the month of April and May and fly towards the north for breeding in colder climates. Birds from Saurashtra, Gujarat and Rajasthan find their migratory passage across Punjab and Kashmir and virtually a river of them flows through the mountainous passes of Hunza in Kashmir which therefore was known as *Hamsa Marga* in ancient geography. Crossing even the Pamirs they go up to Siberia as has been ascertained by the rings round their feet put by field workers of the Bombay Natural History Society. The other stream flies through what was known to the ancient geographers as *Krauncha diāra* (probably modern Lipu Lekh Pass) in the Himalayas leading towards Manasa srovara where such birds breed in the rainy season. These birds return from their annual migratory flights at the beginning of the cold season and settle down in the plains near ponds and marshes. In north India during the months of October November rows of Hamsa Krauncha birds geese and curlew, glide in the sky chirping in melodious tones. In Prayaga, the confluence of Gangā and Yamunā offers a natural attractive ground for the winter home of these birds and therefore the area north of Jhusi and on the east bank of Gangā with flood water overgrown with weeds was truly called *Hamsa prapatana*. There is still a Hamsa kūpa at Jhusi to mark the Hamsa Prapatana Tirtha.

Another holy spot is named *Urvashi Namini* i.e. the place where king Purūravas and Urvashi had enjoyed themselves. This also seems to be the vast stretch of white sandy area east of Jhusi (उर्वशीरमणे गुप्ते त्रिपुत्रे हस्तपाण्डुरे) where king Purūravas had his palace gardens outside the city of Pratisthāna (वाग्देवान).

Several other local *Tirthas* of Prayāga are mentioned e.g. Sindhya Vati, Kōti tirtha, Bhogwati, Daśāśvamedha Tirtha (M 106 44 46).

Chap 107 gives a reference to the *Maya Snani* at Prayāga, a living institution to this day. Another reference is to the

ceremony of Fire Baptism at Prayāga on the Saṅgama, i.e. burning oneself on the slow fire of cow-dung cakes (*Karshogñi*, M 107 9) There is a *Mānasī Tīrthī* on the north bank of the Gaṅgā and *Rina pramochana tīrtha* on the north bank of Yamunā It is said that the extent of Prayāga tīrtha is five Yojanas (M. 108 9) Often for old Tīrthas like Mathura and Varānasī, *Pañchīkrośi Parikramā* was prescribed for the pilgrims On the south bank of the Yamunā is *Agni tīrtha*, and on the north *Nirūjmatīrthī* There is a shrine of Venī Madhava to the north of Pratishthāna Prayāga is the Veda of Prajāpati and all the Tīrthas have their representatives at Prayaga In one word, Prayāga is the epitome of the holy land

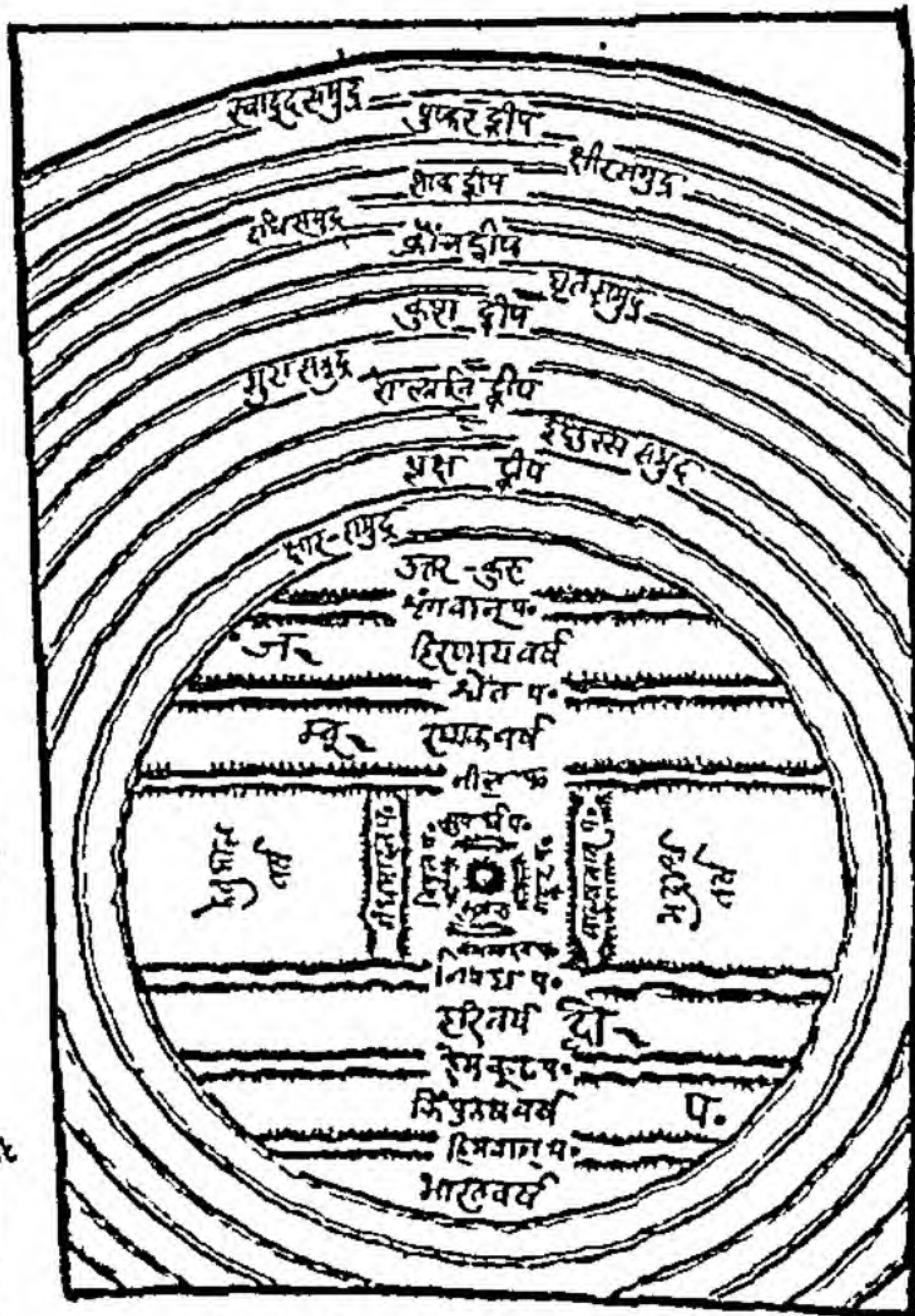
BHUVANAKOŚA

BHUVANAKOŚA MATERIAL—This was an important topic handed down from antiquity which received particular attention from Puranic writers The chapters are found in varying lengths in the Matsya, Vāyu, Markandeya, Vamana, Brahmānda and Kūrma There are two types of Bhuvanakośa texts, a shorter list and a much longer list The shorter list is found in Vishnu (2 3 1 19), Kurma (1 47 20 22), Śiva (18, 1 15) and Agni (118 1 8) The longer list is found in Markandeya (57 32 58), Brahmānda (1 16 40 69), Matsya (114 34 57), Vayu (45 109 137), Brahma (27 41 70) and Vamana (13 36 58) The above references are to the list of Janapada names only

The fuller text of the Bhuvanakośa as given in the Matsya consists of five Adhyāyas, viz Chs 113, 114, 121, 122 and 123 Chapters 115 120 describe the visit of Purūravas to the Himālaya in the region where the river Itāvatī has its source, a beauty spot for the king's dalliances with Urvāśī At the same time he installs an image of Śeṣhaśāyī Vishnu and builds his temple there Thus it is an exotic patch grafted in the midst of the Bhuvanakośa chapters

GEOGRAPHY OF THE FOUR AND SEVEN CONTINENTS

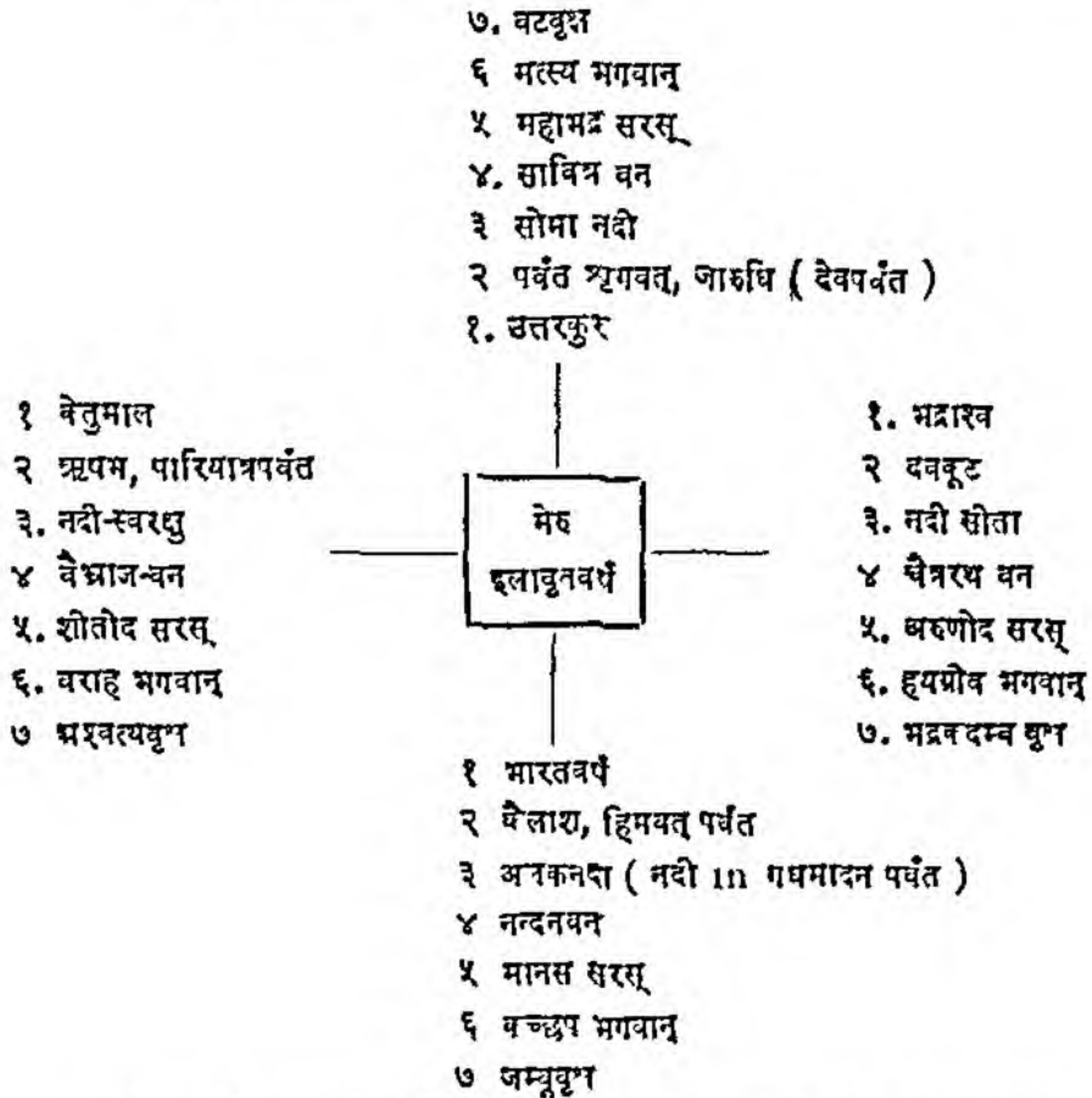
The most important fact about the Bhuvanakośa is that there were two kinds of conceptions about the geography of the



Geography of the Seven Continents
सातवीं भूगोल

6 To the north of Ramyaka was the Śveta mountain, beyond which is the sixth Hiranyamaya Hiranyakavarsha

7 To the north of Hiranyakavarsha is Shṛṅgavān mountain, to the north of which is Uttarakuru, the 7th Varsha



These 7 mountains were named Varsha Parvatas separating one Varsha from the other. It was recognised that these seven Varsha mountains are like the 7 zones of a sphere (Mandala) which was the form of Jambū Dvīpa (द्वीपस्य मण्डलीभावः). The breadth of Jambū-dvīpa (Vistāra), therefore, determines the decreasing lengths of these mountains. Thus Nila and Nishadha are equivalent, Śveta, and Hemakūṭa are of equal length with each other, but of smaller length than the former two (हीनाद्य ये पदे,

From south to north first is Haimavata Varsha also called Bhārata-Varsha (इमं हेमवतं यपं भारतं नाम विभ्रुतम् M 113 28) Beyond that the second is Kimpurusha Varsha, and the third is Hari Varsha Beyond these there is Ilāvṛita Varsha which is in the centre round Meru

Towards the north of Meru in order from south to north are Ramyaka Varsha, then Hiranyaka Varsha and finally Uttarakuru In the older scheme Jambūdvīpa was only one of the four Varshas, but in the new scheme the name Jambūdvīpa was given to the seven continents from the southern to the northern ocean (सप्तानि वर्षाणि सप्त वै). Two facts were also noted in this new conception, the first is that Jambūdvīpa is spherical in form and therefore the east west (पूर्वपश्चिमे) length of the 7 Dvīpas contained in it is fore shortened accordingly (द्वीपस्य मङ्गलो भावादग्रासवृद्धौ प्रकीर्तिते, M 113 25) The second point is that Bhadrāśva and Ketumala Varshas of the Chaturdvīpa Bhūgola now did not find any adjustment in the Saptadvīpa conception and therefore they were left alone without any mention

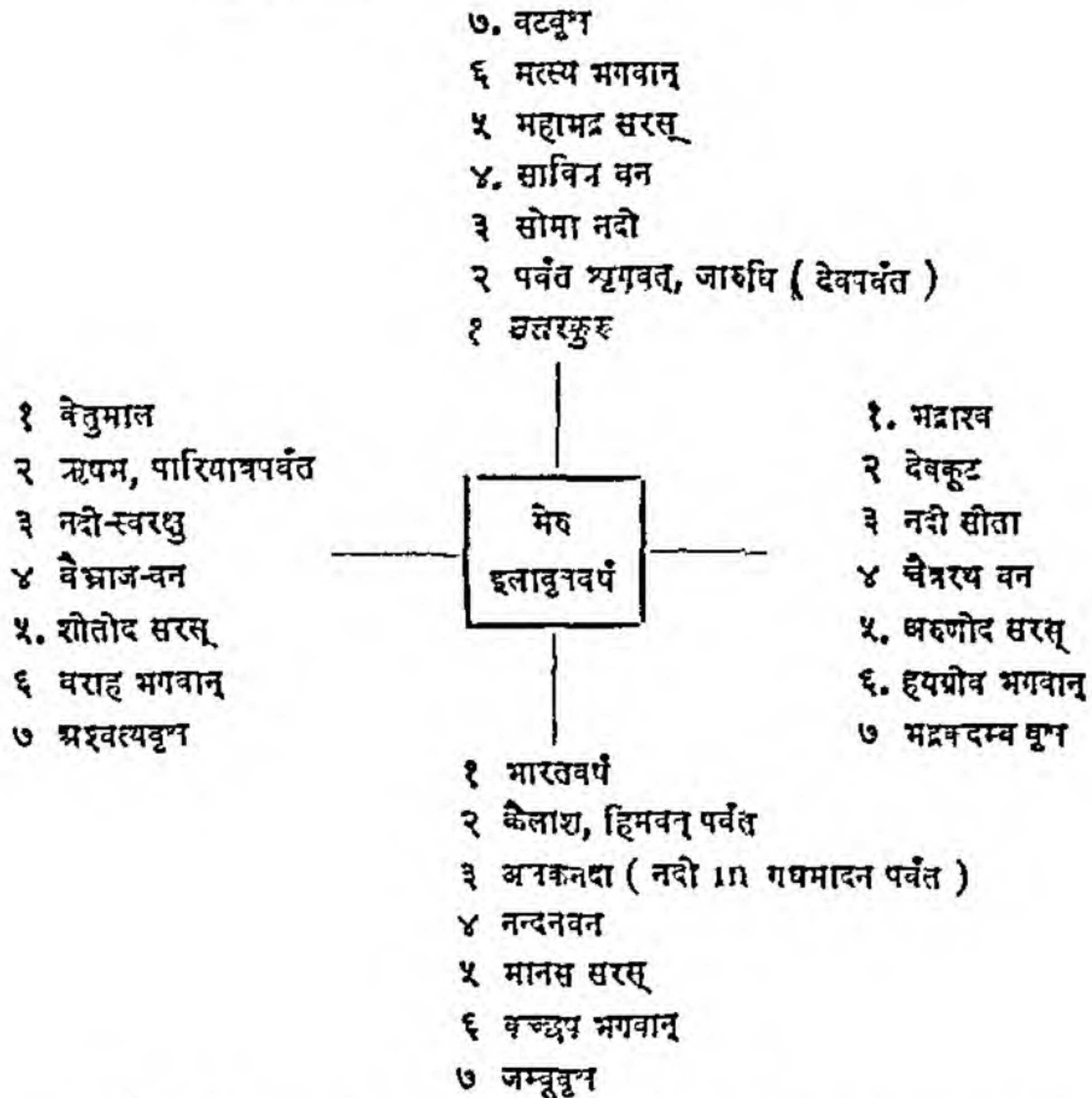
The third point is that in the Chaturdvīpa conception besides the four continents on the four cardinal points of Meru there are names of four mountains four rivers four groves four lakes and four animals as given on next page —

This arrangement was rootly disturbed in the Saptadvīpa conception where a new scheme of 7 Mountains in Jambū Dvīpa was evolved as follows —

- 1 Bharatavarsha north of it Himavan mountain
- 2 Kimpurushavarsha north of it Hemakuta mountain
- 3 Harivarsha north of it Nishadha mountain
- 4 In the centre was Ilavritavarsha round about Meru on its east was supposed the Malyavan mountain between Ilavṛita and Bhadrāśva and on the west Gandhamadana mountain between Ilavṛita and Ketumalavarsha
- 5 North of Ilavritavarsha separating it from Ramyaka varsha was the Nila mountain

6 To the north of Ramyaka was the Śveta mountain, beyond which is the sixth Hiranyamaya Hiranyakavarsha

7 To the north of Hiranyakavarsha is Shringavan mountain, to the north of which is Uttarakuru, the 7th Varsha



These 7 mountains were named Varsha Parvatis separating one Varsha from the other. It was recognised that these seven Varsha mountains are like the 7 zones of a sphere (Mandala) which was the form of Jambū Dvīpa (द्वीपस्य मण्डलीनाम्). The breadth of Jambu-dvīpa (Vistara), therefore determines the decreasing lengths of these mountains. Thus Nīla and Nishadha are equivalent, Śveta and Hemakūta are of equal length with each other, but of smaller length than the former two (हीनाद्य ये परे,

M 113 22) and lastly Śringavan and Himavān are of equal length, but smallest of all. In the centre, the 7th mountain Rishabha equals in length the extent of Jambū Dvīpa (जम्बूद्वीपप्रमाणेन ऋषभ. परिकीर्तित, M 113 23). This becomes perfectly clear on the map of the Saptadvīpī geography.

The Purāna writer takes care to put round Meru four great mountains as it originally was. In the new picture Nīla mountain had taken the place of Gandhamādanā and Nishadha of Himavan and so he joins Nīla and Nishadha by Gandhamādanā towards the west and Malyavān towards the east both being placed north south —

दक्षिणेन तु नीलस्य निषधस्योत्तरेण तु ।

उद्रायतो महाशैलो माल्यवान् नाम पर्वत ।

अनीलनिषधायत. पर्वतो गन्धमादन. ॥ (M 113 34 36)

From śloka 37 begins again the Chaturdvīpī geographical description based on the four continents, their mountains lakes etc as shown in chart. This is a very clear statement which has no connection with the intervening Saptadvīpī ślokas (M 113 21-36). In the fourth round in answer to a new question from the Rishis, his listeners, Suta takes up again the subject of the Saptadvīpī geography but confining himself only to the northern half portion comprising Ramanaka Varsha (M 113 61 63), Hiranvativarsha (or Hiranymaya Varsha) placed between the Śveta and Śringavān mountains (M 113 64) and the Uttarakuru Varsha placed between the Śringavān mountain and the ocean (M 113 69). In the description of the Uttarakuru the oft repeated motif of an idyllic land with Kalpa-Vṛikshas is introduced (M 113 70 77). This conception of Uttarakuru occurs in the Mahabhārata, Valmiki Ramāyana, Jātaka literature as well as in other Purānas. The Uttarakuru land contains wish fulfilling trees (Kalpa Vṛiksha), which produce from their branches ornaments, clothes, foods, drinks and pairs of men and women (मियुनानि प्रजायन्ते).

BHARATAVARSHA— Chapter 114 deals straightly with the description of Bhāratavarsha giving a list of its constituent Dvīpas, Mountains, rivers and Janapadas.

Etymology of Bhārata—It is said that the Bharata is the name of Manu who creates and sustains the people living here —

भरणात् प्रजनाच्चैव मनुर्भरत उच्यते ।

निरुक्तवचनैश्चैव वर्यं तद् भारत स्मृतम् ॥ (M 114 5 6)

This is a new definition of the name Bharata which seems to have been devised in the Gupta period superseding the older conception that the name Bharata was given to the land after Bharata who was son of Rishabhadeva who himself was the son of Nabhi. The Bhāgavata records the two traditions. The son of Svayambhuva Manu was Priyavrata, his son was Nabhi, his son was Rishabh. He had 100 sons of whom Bharata was the eldest who received the throne of his father, and after whom the country received its name as Bharatavarsha.

ऋषभाद् भरतो जज्ञे वीर पुत्रशताग्रज

सोऽभिपिच्याय भरत पुन प्रावाज्यमास्थित

हिमाह्व दक्षिण वर्यं भरताय न्यवेदयत् ।

तस्मात्तद् भारतवर्यं तस्य नाम्ना त्रिदुर्गुथा ॥

(Vayu 33 51 52, Markandeya, 53 39 40)

प्रियव्रतो नाम सुतो मनो स्वार्थभुवस्य य ।

तस्याग्नीध्रस्ततो नाभि ऋषमस्तसुत स्मृत ।

अवतीर्णं सुतशत तस्यासीद् ब्रह्मपारगम् ।

तेषा वै भरतो ज्येष्ठो नारायणवरायण

विख्यात वर्यमेतद् यन्नाम्ना भारतमुत्तमम् ॥ (Bhagavata, 11 2. 15 17)

GLORIFICATION OF BHARATAVARSHA—The Purāṇas here give six verses only one of which is found in the Matsya (114 6 7) and five others in Markandeya (57 60 64) and at other places which is an unparalleled glorification of the land Bhārata varsha. It was in the golden age of Indian History the foremost country in the world, and even the gods of heaven were desirous in their hearts to be born in Bhārata because this land contained within it the seeds of all pious actions and their fruits (*Sarva'ṛjya*) and the people in this country were entitled to Brahmatva,

Indratva and Devatva (Markandeya 57 60) The Śloka in the Matsya is as follows

यत स्वर्गश्च मोक्षश्च मध्यमश्चापि हि स्मृतः ।

न खल्वयत्र मर्त्यानां भूमौ कमविधिः स्मृतः ॥ (M 114 6 7)

This eulogy of Bharata consisted of four ideas 1 there is no country like Bharata on earth 2 that Bharata is even higher, superior to heaven since the gods in heaven wish to take birth in Bharata 3 that Bharata is Karma bhūmi, the land for performing action and 4 that of all the fruits of human life the seeds are in the soil of Bharata

That Bharata is Karma bhūmi and Svarga is Bhoga bhūmi became a wide spread idea to which many great writers of the period make direct reference —

पृथिव्या भारत वर्षं कर्मभूमिरुदाहृतम् ।

(Brahma Purana 27 2)

देहं लब्ध्वा विवेकाढ्यं द्विजत्वं च विशेषतः ।

तत्रापि भारते वर्षे कर्मभूमौ सुदुर्लभम् ॥

(Adhyatma Rāmāyana, 6 4 51)

न तत्रापि भारत वर्षं कमलेन मुशति ह ।

(Devī Bhagavata, 8 7 34)

प्रयाति कर्मभूतं ह्यन् नायलोकेषु विश्वे ।

(Markandeya, 57 62)

भारतं नाम यद्वर्षं दक्षिणेन मयोदितम् ।

तत् कर्मभूमिर्नाम संप्राप्तिं पुण्यपापयोः ।

एतत् प्रधानं विज्ञेयं यत्र सर्वं प्रतिष्ठितम् ॥

(Markandeya 55, 21 22)

जाम्बवे भारतं वर्षं तीर्थं त्रैलोक्यविश्रुतम् ।

कर्मभूमिर्यतः पुत्रं तस्मात् तीर्थं तदुच्यते ॥

(Brahma Purāṇa 70 21)

अग्निं संपूजितं यस्माद् भारतं बहु पुण्यदम् ।

कर्मभूमिरतो दधेयं तस्मात्प्रकीर्तितम् ॥

(Brahma, 70 24)

कर्मणस्तु प्रधानत्वमुवाच त्रिपुरान्तक ।
 सर्वकर्मैव नाकर्म प्राणी क्वाप्यन विद्यते ।
 कर्मैव कारण तस्मादन्यदुन्मत्तचेष्टितम् ॥

(Brahma, 143 8 11)

कर्मभूमिमिमा प्राप्य पुनर्यान्ति सुरालयम् ।

(Āraṇyaka parva 181 31)

तथा त्वमपि कर्मभूमौभूनेऽस्मिन् भारते वर्षे जन्मनि जन्मन्वेवोत्पन्नानुराग ।
 (Bana in Kadambiri, p 319, P L Vaidya's edition)

तत्रापि भारतमेव वर्षं कर्मक्षेत्रम् अथा यष्टवर्षाणि स्वर्गिणा पुण्यशेषोपभोगस्थानानि
 भौमानि स्वर्गपदानि व्यपदिशति । (Bhagavata, 5 17 11)

NINE DIVISIONS OF BHARATA—Here the Puranas including the Matsya insert two verses which have no connection with the picture of the ancient geography but specifically represent the new India which had developed in the Kushana Gupta period as a result of commercial intercourse with the islands across the seas —

भारतस्य च वर्षस्य नव भेदान् निबोधत ।
 इन्द्रद्वीप वसेरस्य ताम्रपर्णो गमस्तिमान्
 नागद्वीपस्तथा सीम्यो गन्धर्वं स्वयं वारुण ।
 अथ तु नवमस्तेषा द्वीप सागरसङ्गत ॥ (M 114 7 8 9)

The verses are repeated in the Markandeya which adds that the nine divisions are separated from each other by the sea and inaccessible by land (समुद्रावरिता ज्ञेयास्ते स्वगम्या परस्परम्, Mārka 57 5) This is an obscure statement which requires to be explained. Rajaśekhara in his Kāvya Mimāṃsa comments on these verses and explains 'Ayam Dvīpah as Kumāradvīpa (KM Ch 17)'. It is therefore evident that the writer who originally composed these two verses was himself seated in Bhārata and then enumerating its nine divisions

1 तत्रेदं भारतं वर्षमस्य च नव भेदाः । इन्द्रद्वीप वसेरमान् ताम्रपर्णो
 गमस्तिमान् नागद्वीप सीम्यो गन्धर्वो वरुण कुमारीद्वीपश्चायं नवमः ।

What happened was that, as a result of India's cultural expansion, the Indonesian islands and Ceylon were brought under the influence of Indian art, religion, literature, scripts, philosophy, cults, iconography, architecture etc. For all practical purposes it appeared that they were part of Bhārata. The geographical connotation of Bhārata was naturally extended in the minds of the people to include India proper and the eight other islands in her southern and eastern portions. Then a new name for the erstwhile Bharata was required and that name was Kumārī Dvīpa. The Vamāna Purāṇa makes it definite that the name Kumārī Dvīpa began to be applied to what was known as Bharata before.

इमे तवोक्ता विषया सुविस्तराद् द्वीपे कुमारे रजनीचरेश ।
एतेषु देशेषु च देशधर्मान् सकीर्त्यमानान् शृणु तत्त्वतो हि ॥

(Vamāna, 13. 59)

This phenomenon of the change in the name of the country as recorded by the Purāṇas was also accepted by the people, but since the old name and connotation of Bharata was deeply rooted in their memory, it also continued side by side with the new name, and, as was natural, both of them are preserved in the Sankalpā recited everyday, e.g. हरि ओ तत्सदिति श्रीमद् भगवतो महापुरुषस्य विष्णोराजया प्रवर्तमानस्य श्रीब्रह्मणो ऽद्य द्वितीये प्रहर्ष्ये श्री श्वेतवाराहकल्पे वैवस्वतमन्वतरे अष्टाविंशतितमे कलियुगे प्रथमचरणे जम्बूद्वीपे (भरतखण्डे) भारते वर्षे कुमारिकाखण्डे आर्यवर्त्तिकदेशे ..

Here the older formula of Bharata khanda in the Jambūdvīpa was retained along with the new formula of Kumārikā khanda in the new Bhāratavarsha.

The identification of the eight other islands surrounded by the sea (समुद्रान्तरित) is as follows —

Indradvīpa = Indradīpam, Andamans

Nāgadvīpa = Nicobar (नङ्गवर of Chola inscription)

Tāmrāparnī = Ceylon

Varunadvīpa = Borneo

Kaserumān = Malayadvīpa

Two other names in this list are Gabhastiman and Saumya and the two important names of Java and Sumatra may perhaps be identified with them.

SHAPE AND SIZE OF THE COUNTRY —About the size it is said that this country extends from Kumari (Cape Comorin) to the highest sources of the Ganga in the Himālayas (आयतस्तु कुमारीतो गङ्गाया प्रवहावधि, M 114 10). Its north south length is stated to be 1000 Yojanas. The highest source of Ganga in the Himalayas is found in its tributary the Jahnvi which rises from the Zaskar mountain on the border of Tibet. The Kavya Mimamsa describes the southern most point as Kumaripura and northern most as Bindusara which was another name of Manasasarovara. About the shape the Mutsya says nothing excepting that on its two frontiers the Yavanas were settled towards the west and the Kiratas on the east. It is very nearly a correct statement of the political situation when the Bactrian Greeks were settled in the north west of Afganistan i.e. Bahlika which used to be included amongst the Janapadas that formed part of Bharatavarsha. The Markandeya is more specific about the shape of the country saying that its configuration was that of a bow in which the Himalaya was like the stretched string of the bow and the arrow that was placed on it indicated the peninsular area of the south (Mark 57-59 हिमवान् उत्तरे अस्य कामुकस्य यथा गुणः).

SEVEN KULA PARVATAS— A Kula Parvata is that which forms an integral part of a single family unit of mountains covering the whole country. There were 7 of them viz Mahendra Malaya Sahya Śuktiman Rikshaman Vindhya and Pariyatra (M 114 17-18). These 7 ranges form a ring as it were round the frontiers and central tableland. In the east near Ganjam is the Mahendra mountain (still known as Mahendra Malai) which is the modern Eastern Ghats. It joins at its south end the hilly ranges of Tamil land all of them bearing the common name Malaya as Nalla Malai Anna Malai Ela Malai etc. The Sahya is the mountain range extending from north to south namely the present Western Ghats, and the name Sahya still continues

throughout Māhārāṣṭra and Konkana Śuktiman appears to be the extension of Sahya towards the east which includes all the hilly area of Khandesa and Ajanta up to Golkunda plateau. The ancient name of Khandesa was Rishika and river Rishika is mentioned as rising from Śuktiman. The Riksha mountain appears to be the long extension of hills joined at the northern end of Sahyadri and extending along the right bank of the Tāpti river which should be identified with the modern Satpura range upto Mahadeva hills. The Tapti and the Wain Ganga rising from Riksha lend support to this identification. On the other hand the river Brahmani and Vaitarani are also said to rise from Riksha which indicates that the hills of Chhota Nagpur upto Ranchi form part of the Riksha range.

Vindhya-chala is the well known mountain range which extends along the north of the Narmada up to Amarakantaka on the one hand and up to Kaimur range in the Son valley upto the Mirzapur area. Its important rivers are named as Sona, Narmada, Mahanadi, Tamasa, Dasarna and many smaller rivers between the Sona and the Sindhu.

The inner mountains of Bhārata are thus included under these six names, only one of them remains viz Aravalli which should be identified with Pariyatra (उत्तरो विन्ध्यात् पारियात्र, Śakatiyana Vyakarana 2.2.75 its illustration). The Pariyatra was so named as once the land route from Divarivati going to Sauvira or Sindh skirted the Aravalls (Pari + yātra) on its south side before starting on its sector through the Rajputana desert.

There were many other smaller hills also but their names are not given in the Matsya. The Markandeya however gives a good list of them (Mark 57.13-15).

RIVERS—The relative position of the seven *Aula paritis* of Bhāratavarsha being thus indicated the names of rivers rising from each one of these ranges become a clear statement as follows

1. **RIVERS FROM HIMĀLAYA**—Gangā, Sindhu, Sarasvatī, Śatadru, Chandrabhāgā, Yamuna, Sarayū, Airāvati (Ravi)

Vitastā, Vipāśā (Viśālā in Matsya), Devikā (River Deeg in the Punjab, a tributary of the Rāvi rising in the Jasarota dist. in Jammu), Kuhū (=Kubhā, Kabul river), Gomatī, Dhūtapāpā (uncertain), Bāhudā (probably Rāmagaṇā), Dṛiśadvatī (in Kurukshetra Chitang), Kauśikī (Kosi in Bihar), Tṛitīyā (probably Karatoyā), Nischīrā (Nischalī in Matsya, Achiravatī, Rāvī), Gandakī, Ikshu (=Ikshumatī in Farrukhabad dist), Lūhitya (=Brahmaputra)

2 RIVERS FROM PĀRIYĀTRA—Vedasmṛitī (uncertain), Vetravatī, Vārtraghnī (modern Vatarak, a tributary of the Sābarvatī), Sindhu (Kali Sindhu, a tributary of the Yamunā), Parnāśā (Banas, a tributary of the Chambal), Narmadā (Nandanā in Vayu, also Chandanā), Sadanirā (Kāverī in Matsya, uncertain), Mahatī (Mahī in Matsya, a river falling in the Gulf of Cambay), Parā (=Pārvatī, tributary of the Chambal), Charmānvatī (Dhanavatī in Matsya), Vidiśā (Vidushā in Matsya, modern Bes meeting the Vestravatī at Vidiśā), Venumatī, Śiprā (on which Ujjayinī is situated, Avantī (a small river near Mahow flowing into the Chambal), Kuntī (also called Aśvanadī, a tributary of the Chambal)

3 RIVERS FROM RIKSHAVĀN—Mandākinī, Daśārnā (modern Dhasān), Chitrakūta (some river near Chitrakūta), Tamasā (Tons flowing into the Gangā), Pippalasronī (modern Parasaronī, a tributary of the Yamunā running between the Kena and the Tons), Chitrotpala (uncertain), Vimala, Chañchalā, Bhūtavahinī, Śuktimatī (modern Ken, a tributary of the Yamuna), Śunī, Lajja, Mukutā, Hradikā

4 RIVERS OF THE VINDHYA MOUNTAIN—Tāpī (modern Taptī), Payoshnī (uncertain), Nirvindhya (Newuj, a tributary of the Chambal), Kshiprā, Nishadhavatī (Rishabhā in Matsya, may be a river flowing near Rishabha tirtha in Śaktigarh State), Vennā (Waingaṅgā, a tributary of the Godavarī), Vaitarani (a river of Orissa), Viśvamāla, Kumudvatī, Toyā (Karatoyā in Marhandeya, Brāhmanī in Mahābhārata), Mahāgaurī, Durgamā, Antahśīlā

5. RIVERS OF SAHYĀDRI— Godāvarī, Bhīmarathī (Bhīmā, a tributary of the Kṛishṇā), Kṛishṇaveṇī (Kṛishna + and its tributary Veṇā), Vañjula (modern Mañjīrā, a tributary of the Godāvarī), Tuṅgabhadrā (a tributary of the Kṛishṇā), Suprayogā, Bāhya-Kāverī.

6. RIVERS OF THE MALAYA MOUNTAIN— Kṛitamālā (modern Vaigai, also named Vegavatī), Tāmraparṇī, Pushpajā, Utpalāvatī.

7. RIVERS OF MAHENDRA— Trisāmā (Vibhāgā in Matsya), Rishikulyā (still known by its ancient name), Ikshulā, Mūlī, Tridivā, Lāṅgulīnī (modern Lāṅgulīyā, running near Śrī-Kākulam, Tāmraparṇī in Matsya is a misreading), Varṣādhārā (still known by its old name running past Kaliṅgapattana).

The list of rivers in the Bhīshma parva is longer but not organised according to their sources.

JANAPADAS

The list of the Janapadas has been drawn into seven parts on the basis of seven divisions of the country as follows :

I. JANAPADAS OF MADHYADEŚA— Kuru, Pāñchāla, Sālva (= Alvar-Bikaner), Jāṅgalī (= Kuru-Jāṅgala), Śurasena (Mathurā), Bhadiakāra (a branch of the Sālvas in south Punjab on the border of Rājasthān, modern town of Bhadra), Bodha (Bāhya in Matsya), Paṭachchara (modern Pataudi), Matsya (Bharatpur-Jaipur), Kīrāta (people settled along the foot-hills of the Himālayas), Kulya (may be a reading for Kuluna or Kullu), Kuntī (Kontwar in Gwalior), Kāśī, Kosala, Āvanta (a misreading for Ārbuta), Bhūliṅga (a member of the Sālva tribe).

II. JANAPADAS OF UDĪCHYA OR NORTH-WEST—Bālīka (Balkh), Vāṭadhāna (Bhātanera), Ābhīra, Kālatoyaka (uncertain, may be the region of the Sulaiman mountain famous for Triakudāñjana), Aprānta, Śūdra (a neighbouring tribe of the Ābhīras between north Sindh and western Rājasthan), Pahlava, Chama-khaṇḍika, Gāndhāra, Yavana, Sindhu (Sindh-Sāgara, Doab), Sauvīra (northern Sindh), Madraka (Sialkot), Śatadruja (people of the Sutlej Valley, Rampur-Bushhar), Kuṇḍa (Kulinda

in Matsya, Upper Jumna), Pārada (same as Pardene), Harahūnaka (supported by Kūrma, Haramūrtika, same as Hāraburaka mentioned by Kautilya, Central Afghanistan, the country of the Hārahūraka black grapes), Ramatha (Ghazni), Kantakāra (uncertain), Kaikeya (Shahpur Jhelam), Daśamānaka, (v1 Daśanāmaka in Matsya, same as the Daśamandala of Roha in Afghanistan), Kamboja (Pamir region, head waters of the Oxus), Darada (Gilgit in Kashmir), Barbara (probably Barbaricum near the mouth of the Indus), Angalaukika, China Maru (these appear to be the people of Chinese Turkistan mentioned in the Matsya as the country through which the Oxus flows), Tushāra (the country of the Yuehchis between Bactria and Oxus), Kshatrayah (probably the same as Xathri, modern Khatri), Bharadvaja (people of Kumaon area), Prasthala (Patiala), Daseraka, Lampāka (Laghman in Afghanistan), Avagāna (Talagana in Matsya, Afghanistan), Chūlika (same as Sūlika or Sule in Central Asia, modern Kashgar), Jaguda (south Afghanistan near Ghazni), Auraśa (people of Ursā or Hazara), Tomara (often mentioned, but uncertain), Hansamarga (Hunza in north Kashmir), Kashmira, Kulūta (Kullu), Ahuka or Huhuka (Kabul Valley), Urna (Urna sar in Swat), Darva (Doggar, Jammu)

This is a long list of Udīchya Janapadas including several sub lists juxtaposed at one place. It is necessary to edit this portion of the Bhuvanakośa critically from as many good manuscripts as available. [Attention may be drawn to papers of Dr D C Sirkar (Text of the Puranic List of the Peoples, *IHQ* Vol XXI, 1945, PP 297-314), and of Lewis, *Purāna*, Vol IV, PP 112-145, 245-276, and my comments, *Purana* Vol V, PP, 160-181]

III JANAPADAS OR THE PRĀCHYA REGION OF EAST INDIA— Anga (Champā Bhāgalpur), Vanga (east Bengal), Madaguraka (Mungher), Antargiri (= Mahā Himavanta, Great Central Himalaya, see my above paper pp 175-176), Bahirgiri (= Chulla Himavanta, Lesser Himālaya including Nainital, Simla, Mussoorie peaks from 6000 to 10,000 ft), Submottara (south west Bengal called Tāmra liptaka), Pravijaya (uncertain), Malada,

(people of Māṇḍa), Vāṅgeya, Pragjyotiṣa, Pundra (north Bengal known as Pundra Vardhana Bhukti in Gupta period), Videha (Mithilā, north of the Ganga) Tamraliptaka, (region round the sea port of Tamralipta), Māgadha (Gaya dist., south of Ganga)

IV JANAPADAS OF DAKSHINĀPATHA— Pāṇḍya, Kerala, (the names have already occurred amongst the descendants of Turvasu, M 48 5, also people of the sea coast near Quilon which is called Kūlam) Setuka (= Setubandha Rameśvara), Mūṣhika (Sūtika in Matsya, people of Mūsi river near Hyderabad), Kupatha (others read Kumaia people of Cape Camorin), Vanavasaka (same as Banavasi in north Kanara district), Navara shtra (= Mahara shtra), Mahishaka (ancient Mahisa country in Mysore), Kalinga Kavera (people on the Kaveri, misreading karūsha), Aśika (doubtful), Āṭavya (people of Vindhya forest), Śabara (people settled in the region of Śābarī river), Pulinda (people of the Vindhya forest in the region of Vetavati), Vīdarbha (Berar), Gandakā, Mulaka (Ahmadnagar), Aśmaka (Paithan on the Godavari) Bhogavardhana, Rishika (Khandesa), Kuntala (north Kanara), Andhra, Udbhida Nalakalika

V PEOPLE OF APARĀNTA OR KONKANA— Śūraparaka (modern Sopara near Bombay), Kolavina (probably Kolāba), Durga, Kalikota (or Kalikata) Kulīya, Surala (= Murala, people along the Murala river), Nāsikya (people round Nasika), Uttara Narmada, Bhrīgukaksha, Māheya, Sarasvata, Kachchhiya Surashtra, Ānarta, Ārbuda

VI JANAPADAS OF VINDHYA PRISHTHA— Mālava, Karūsha (Baghelkhand) Mekala (Amarakantaka), Utkala, Audra, Dasarna (Dhasan), Kishkindha (it is different from Kishkindha in south India), Tosala (Sisupalgarh in Orissa), Kosala (Dakshina Kosala, Raipur Bilaspur), Tripura (Tripuri near Jabalpur), Vaidīśa (Bhelsa), Naisadha (Naravargarh), Tundikera (Śaundikera in Matsya), Vitihotia, Anūpa (Onkara Mandhatā along the Narmada), Tumbavana (Tumra in Tumburu in Matsya)

VIII JANAPADAS OF THE MOUNTAINOUS REGION (PARVATĀŚRAYĪ)— It should be noted that in ancient Indian geography there were two regions, named Parvata, (i) Kullu Kangra

or Trigarta and (ii) Central Afghanistan. Here both have been mixed up. Nirahara (Nagarahara Jalalabad), Hamsamārga (Hunza), Kupatha, Apatha, Kutha Pravarana, Ūrta, Darva, Huhuka (Kubha river), Trigarta (Kullu Kangra) Mandala (v. 1 Malava).

A condensed list of the above names includes the following

Kuru Pañchala in Madhyadeśa, Kamarūpa, Pundra, Kalinga in Pūrvadeśa, people of the south in general Saurashtra, Śudrabbira and Aparanta, Arbuda, Meru and Malava in Pariyatra and Vindhya region, and Sauvira, Sindhava, Huna, Salva, Śakala, Madra, Ambashtha and Parasika in the Udichya region. But this list fails to account for a large number of Janapads' name, which were known even to Panini and therefore cannot be admitted as the original text.

In the remaining verses of Chapter 114 (58-86) which surely is a loose appendage to the above compact account of Bharatavarsha, we find a reverting to the Saptadvīpa Bhugola describing the various trees in Jambu Dvīpa Ilavrita varsha Kim purusha varsha and Harivarsha. It is a useless mythical account.

PURURAVAS—Chaps 115-120 an abrupt interlude which has no connection with Bhuvanakośa proper give a story of the past birth of Pururavas. He was the king of Madra country (M 115-7). He possessed everything except physical beauty. Desirous of obtaining a beautiful form he decided to perform *Tīpas* and went in the Himalayas to a holy spot in his own kingdom where the river Aravati (modern Ravi) had its source. The place must have been a beauty spot in those days as the Valley of the Upper Ravi in Kangra is even today. A very ornate description of the mountainous scenery is given in Chapters 116-117, followed by a list of about 150 names of trees for timber, fruits and flowers which must have been taken from a conventional Varnaka description. Such an account of a forest was admitted to contain a list not only of trees but also of wild animals (M 118-55-59) and birds (M 118-48-54).

The king reached the hermitage of Sage Atri in that secluded part of the mountain. He saw there a temple construct

ed with semi precious stones and having various constituent parts as *Sita*, *Sopānī*, *Āmala sāraka*, *Mihāstam'hi*, *V'edikā*, *Garāksajalī*. In the temple was installed an image of Vishnu reclining on Serpent Śeṣha (भोगिमोगावलीमुप्त.). One of his legs was folded at the knee joint and the foot was placed on the body of the Serpent. The foot of the second leg was placed in the lap of Lakshmi. Of the four arms one (front left hand, flexed at the elbow) was used for resting his head (देखीपंघर); the wrist of the front right hand was placed on the flexed knee, the left back arm was placed on the coils of the serpent, and the fourth hand was held near the nose with some flowers. Lakshmi was shampooing one of his feet. It is a vivid picture of Śeṣhaśāyī Vishnu depicted on the outer wall of the Daśavatīra temple at Deogarh which seems to have been executed in accordance with the canons of the Bhāgavata School (M 119 28 35). The king offered worship to Devadeva Vishnu by reciting one thousand names which is a reference to the Vishnu Sahasranāma stotra (M 119 39).

This realistic description is based on the penetration of the Pāñcha Rātra Bhāgavata religion in this remote and secluded part of the Himālayas, viz the Kullu Kangra region which received waves of cultural influence during the Gupta period, as is also shown by the discovery of several bronze and ivory images of Gupta art in this area.

ROYAL PASTIME— Chap 120 is a conventional description of royal pastime, pleasures and enjoyments. It consists of five parts.

- i *Pushpochelaya*, (gathering of flowers), called *Udyāna kridā*,
- ii *Udaka krida*, Water sports,
- iii *Latāgrāma mandana*, beautifying the body with flowers and ornaments
- iv *Apana goshtu*, Drinking,
- v *Gita Nritya* Dance and music.

It is a comprehensive description giving a list of several motifs under each, which are not only described in literature



Vishnu Sleeping on the Cosmic Serpent [શેષનાથ વિષ્ણુ]
From Daśāvatāra Temple, Deogarh, c. 5th cent. A.D.

elsewhere but also depicted in many reliefs in Kushana and Gupta art on the railing pillars at Mathura and elsewhere; e.g. the motif of ringing water from the hair after bath (केशनिस्तोयकारिणी M 120 20). This description also acquaints us with the *Bhavanodyana* (Royal Palace Garden) containing the *Kṛidā parvata* or *Dāru parvata* near the lotus-pond (*Pushkarinī*) which was meant for the *Sahla kṛida* and the *Latagriha* or *Madhavi mandapa* by the side of the lotus pond for cosmetics and beautifying the body. In the light of this description we may understand better what Bana Bhatta has written about the *Daru parvataka*, *Latā griha*, *Pushkarinī* and *Humagriha* in the *Kādambarī*.

The king seeing the celestial Apsaras and Gandharvas enjoying in this manner himself sat down to perform *Tapas* by living on water for one month in *Phālguna*—

तोयाशनस्तत्र उवास मासं यावत् सितान्तो नृप फाल्गुनस्य, (M 120 41)
God Vishnu appeared before him and granted his wish for beauty and health. It can be easily seen that the name of *Purūravas* is only a thin veneer for giving a description of some actual king of *Madraदेश* or *Punjab* whose story had gone round.

DESCRIPTION OF KAILĀSA & SEVEN RIVERS—Chap 121 reverts to the theme of *Chaturdvīpī* and *Saptadvīpī* descriptions jumbled into one. The old conception of *Meru* as the centre of the earth is transferred to *Kailasa* which is said to be the centre of the *Himalaya* region. It may have been the work of *Śaiva Maheśvara* teachers, but it is valuable for retaining some of the old geographical terms. *Kailasa* is taken to be the abode of *Kubera* with his *Yakshas* and *Apsaras* with the capital city of *Alakā* near *Kailasa*. It is this account followed by *Kālidāsa* in the *Meghadūta* who places not only *Alaka* but also *Mandākinī* in the region of *Kailasa* as done here. River *Mandākinī* is said to flow from a lake formed by the cool waters at the foot of the *Kailāsa* mountains. The *Nandana* grove is also said to be along the *Mandākinī* (M 121 5).

A description of *Kailāsa* is then conceived along its four cardinal points and the four intermediate points but some are

actually left out in the description. In the north east direction of Kailasa are Saungandhika and Chandraprabha mountains, a lake named Achchhoda from which flows the Achchhodika river, and the grove Chaitraratha. It is the abode of Manibhadra Yaksha.

The eastern direction is left out.

In the south east of Kailāsa is the mountain named Sarvaushadhi, and then Lohita, near it is the Lohita lake from which rises the Lauhitya river. Viśoka is the name of the grove which is the abode of Yaksha king Manidhara.

The south side is left out.

In the south west of Kailasa is Kakudmān mountain with its peak Trikakakud which is the source of the Salva called *Trakakuda añjana*. There is also the second mountain known as Vaidyuta. Its lake is Manasa from which flows the Sarayū river. Its grove is Vaibhaja where lives the Rakshasa Brahmadhāta, son of Praheti and attendant of Kubera. This Trikakud mountain was known in the Atharva Veda and also in Panini and has been identified with modern Sulaiman mountain in Baluchistan where a black collyrium for eyes is still obtained and is famous in Punjab and Sind. The Sarayū river in this area seems to be the same as Harayū of the Avesta (modern Hari Rud), near Herat in western Afghanistan.

In the western direction of Kailāsa is the mountain Aruna and another known as Durga Śaila, a name which occurs in the geography of Śākadvīpa in the west. There is the Śailodaka lake from which flows the Sailodaka river which fortunately is here identified with Chakshusi river, i. e. the Oxus falling into the western sea which can only be the sea of Aral.

तस्मात्प्रभवते पुण्या नदी शैलोदका शुभा ।
या चक्षुषी तयोर्मध्ये प्रविष्टा पश्चिमोदविम् ॥

(M 121 23)

i. e. the Śailodakā or the Oxus flows in between the two mountain ranges of Aruna and Durga Śaila and joins the western sea.

The north west direction of Kailāsa is omitted and the thread is connected with the northern direction

To the north of Kailasa is the mountain *Hiranyaśringa*, at its foot is the lake *Bindusara* where king *Bhagiratha* performed his penances for the descent of *Gaṅgā* on earth

SEVEN STREAMS OF THE GANGĀ

The above description of Kailasa is garbled selecting some mythical names and tagging them on to real geographical names. To this description is appended a very majestic and realistic account of the 7 great rivers of the historical geography of Asia which served as navigable trade routes during the *Kushāna Gupta* epoch and about which factual descriptions were available for caravan merchants making use of those routes. This is a very valuable adjunct which has little to do with the account of Kailāsa or with the geography of the *Saptadvīpas*. The *Purāṇa* writer is conscious of the following facts —

1. The seven rivers belong to the *Haimavata Varsha* which was the same as the Great *Himālaya* mountain with the vast continents on its four sides and which practically coincided with *Jambū dvīpa* (सप्त चैता प्नावयति वर्षं तु हिमसाह्वयम्, M 121 42). Three of them, viz *Sitā*, *Chakshu* (*Oxus*) and *Sindhu* (*Indus*) flow through many *Janapadas* and join the western sea (*Pratichyagāh*, M 121 40).

The other set of three, *Nalinī*, *Hrādini* and *Pāvani* flow towards the east and join the eastern ocean (प्राच्यगाः, M 121 39).

The seventh named *Bhāgīrathī* or *Gaṅgā* proper flows towards the south and joins the southern sea (प्रविष्टा दक्षिणोत्थिम्, M 121 41).

They are said to have their sources at a central place named *Bindusara*; each one of them is truly a *Gangā*, i.e. a river of the same magnitude as the *Gaṅgā* that was known nearer home (सप्तो विस्जयामास सप्त स्रोतांसि गङ्गा).*

* The *Vāyā Purāṇa* gives a very intelligent theory about the circulation of the atmospheric waters in the form of an *Ambara Nadi* (Vāyu 42 15, Nadi 1436agāminī, 42.3). The atmospheric waters in the sky are known

The implication is that the waters of such mighty rivers were released by the power of *Tapas* and although king Bhagīratha performed his austerity for Gaṅga that was in Bhārata-varsha, it was believed that the other six streams flowing east and west were also the result of the concentrated merit of the penances of a Chakravartī king of Bhārata-varsha. It was in keeping with ideal glory of Bhārata that was ringing in their ears in that age

नहि भारतसम वर्षं पृथिव्यामस्ति भो द्विजा ।

The fact was that all the Janapadas and countries of which a detailed list is given from Chinese Turkestan and Gandhāra up to the Andaman Islands were connected with Bhārata-varsha as the hub of a wheel is connected through its spokes to the periphery

The description of the 7 great rivers is based on the Janapadas and names of countries through which they flow. This account is found both in Matsya (M 121 42) and Vāyu (47 37 51)

1 Sītā— The Matsya does not mention the name of the river and the text also is corrupt (referring to the river falling in the south sea, Dakshinodadhi¹); but the Vāyu gives the name as Sītā falling into the western sea after crossing the great desert known as Sindhu Maru. It is said that it flows mostly through the Mlechchha countries including, Chīnas, Barbaras, Yavanas

as Soma which form a mighty river in the 7th region of stratosphere (सप्तमेनानिलपथा, 42 3). Having touched innumerable stars in her field she is agitated by wind and Sun and flowing in innumerable channels makes a round of mount Meru and descends on its four sides

वायुना प्रेर्यमाणा च अनेकामोगगामिनी
परिवर्तत्यहरहो यथा सूर्यस्तथैव सा ॥
वेगेन कूर्वाती मेरुं सा प्रयाता प्रदक्षिणम्
विमिश्रमाना सलिलैस्तेजसेनानिलेन च ।
मेरोरुत्तरकूटेषु पतिताऽप्य चतुर्ध्वपि ॥

It is that great river which floods the channels in the four continents of Bhadrāsya, Bhārata, Ketumāla and Uttara Kuru and the great river systems of Sitā, Chakshu and Alakanandā etc. all described as Gaṅgā.

and the Rushānas. It is difficult to identify the exact location of these names but it seems to be making out a list from the names of historical peoples as they were current at the time when these lists were compiled. It is tempting to identify Rushana with the Russian Steppes. This Sita should be different from the river of that name flowing eastward which is identified with the Yarakand river. It seems that it was the Syr Daria flowing westward from the Thien Shan (= Devakūta) mountain and meeting the sea of Aral.

2 CHAKSHU—Both Matsya and Vayu agree in stating that it was a great river which flowed through China Maru (Chinese Turkestan), Śūlika (Shule or Kashgar) Tushara, Barbara, Parada and Śaka countries. The Chakshu also named Vakshu, Ikshu, Svarakshu, Vankshu, was one of the greatest rivers of antiquity which served as the main line of communication between China on the east and Iran and Russia on the west, and it was in Bāhlika on the south of the Oxus that the Uttarapatha route from the great capitals in north India was picked up. It was the meeting place of all the great routes of Central Asia including Siberia, China, India, Iran and Classical West.

3 SINDHU—The Indus also was a mighty river which was the hub of numerous trade routes in the north west of India, Gāndhāra, Baluchistan and Sind. The ancient Dvarāvati Kamboja route was in the main leading along the banks of the Indus. The extensive area covered by the Sindhu is shown by the names of the countries watered by it, e.g. Darad (Gilgit, north Kashmir), Jāguda (south Afghanistan), Gāndhāra (divided by the Indus into two portions, namely Pūrva-Gāndhāra with capital at Takshīlā and Aparā Gāndhāra with capital at Pushkalāvati (modern Charsadda on the confluence of the Swat and Kabul), Aurasā (Hazara), Kubū (Kubhā, Kabul river), Śiva Paura (the Pore tribe along the Indus), Vāsāti (Vadāti in Vāyu is a wrong reading, identified with Sibi region in Baluchistan), Saindhava (Sindhu Sagar Doab), Indra Maru (same as *Indra raktra* of the *Mahābhārata*, the dry area of Makran desert in Baluchistan which in distinction to

the irrigated portion of the Indus Delta called *Sindhu Vaktra* or *Nadi-mukha* was known as *Indra vaktra*)

A few names like *Śuna mukha* and *Ūrdhva Maru* (*Urda Maru* in *Matsya*) are doubtful (cf *Urda Aurdayani* for *Urda maru*)

4 GANGA—It flows through the well known Janapadas of Kuru Pa chala Matsya Kas Anga Magadha Vanga Brahmottara and Tamraliptaka These are mentioned as Ārya Janapadas

5 HRADINI—Some great river of East India or Asia which now cannot be properly identified It may have been the great Brahmaputra flowing through the country of Kiratas

6 NALINI—It seems to be the river Irrawaddy of Burma which meets the ocean near Indradvipa or the Andaman Island (इन्द्रद्वीपसमीपे तु प्रविष्टा लवणोदधिम्, M 121 57)

PAVANI—It may have been the great Mekong river (=मा गगा) but the identification is not certain

We again have a patch of Saptadvīpa geography mentioning the names of some rivers and lakes It is stated that in the other 8 (s c l) Varshas there is no rainfall but only underground water rising to the surface and flowing in channels (एषु देवो न वपति, उद्भिदान्युदका यत्र प्रवहन्ति सरिद्धरा, M 121 71 72)

ŚAKADVIPA (M 122)—It is most important to remember that in the revised conception of the Saptadvīpa geography the central one was believed to be Jambū dvīpa with 7 Varshas and 7 Varsha Parvatas within its sphere But Jambū dvīpa itself was surrounded by 7 other concentric *Dvīpas* each separated by a *Samudra* They are as follows in *Vāyu* and other *Parānas* (cf *Mārk* 54 6)

- 1 Jambū-dvīpa (encircled by *Ikhāra Samudra* or *Lavanodadhi*)
- 2 Plaksha (Gomedaka) dvīpa (encircled by *Ikshurasa Samudra*)
- 3 Śālmali-dvīpa (encircled by *Surā Samudra*)
- 4 Kuśa-dvīpa (encircled by *Ghrīta Samudra*)

- 5 Krauñcha-dvīpa (encircled by Dadhi Samudra)
- 6 Śākadvīpa (encircled by Kshira Samudra)
- 7 Pushkara dvīpa (encircled by Svadu Jala Samudra)

In Matsya the order is जम्बू द्वीप, शाक द्वीप, कुश द्वीप, कौश्व द्वीप, शाल्मल द्वीप, गोमेद द्वीप, पुष्कर द्वीप. For each one of these is given a list of 7 mountains and 7 rivers. We are not now in a position to identify the names in the case of other Dvīpas, but it appears that the description of Śāka dvīpa although transferred to a new context was based on a factual account of its mountains and rivers. The 7 mountains of Śākadvīpa are Meru (also called Udaya), Jaladhāra (also called Chandra), Durga-Śaila (also called Nārada), Śyama (also called Dundubhi), Astagiri (also called Somaka), Āmbikeya (also called Sumanas), Vibhrāja (also called Keśava, but Ramya and Keśarī in Vayu).

A noteworthy fact mentioned is that the 7 mountains, 7 Janapadas and 7 rivers each have a pair of names (*Dināmāni*, *Dvināmāni*). The reason for this is not quite clear, but it may be that one set of names was given by the Sanskrit geographers and the other was a translation of names from the Scythian Language. The problem is obscure and needs to be investigated on the basis of the historical geography of the homeland of the Śakas stretching from the Pamirs to the Caspian Sea.

7 VARSHAS— 1 Udayavarsha of Udaya mountain, 2 Sukumāra Varsha, also named Śaśira, of Jaladhāra mountain, 3 Kaumāra (also Sukhodaya) of the Durga Śaila or Nārada mountain, 4 Manichaka, also called Ānandaka, of the Śyama mountain, 5 Kusumotkara, also Asita, of the Somaka mountain, 6 Maināka, also Kshemaka, of the Āmbikeya mountain, 7 Vibhrāja, also called Dhruva, of the Vibhrāja mountain.

7 RIVERS OF ŚĀKADVĪPA— 1 Sukumāra (also Munirpta), 2 Kumāri (also Tapasiddhi), 3 Nandā (also Pāvanī), 4 Śivikā (also Dividdhi), 5 Ikshu (also Kubū), 6 Vepukā (also Amṛitā), 7 Sukṛitā (also Gabhastī).

IDENTIFICATION— This geography of Śakadvīpa partly agrees with what Herodotus has written about the home land of the Śakas. As Sri Nando Lal Day has pointed out the following names are similar —

Skt name—Śaka dvīpa Greek name—Scythia

Kumuda	Komedai (a mountain district called <i>Komedorum Montis</i>)
Sukumara	Komaroī
Jaladhāra	Sakateioī
Ikshu	Oxus
Syama Giri	Mustagh which means the Black Mountain and is identical with Mount Syamaka of the Avesta)
Sita	Syr Daria
Mriga	Margiana (present Merv)
Maśaka	Massagetai

Thus this geographical information seems to be based on fact. The description of the Śakadvīpa in the Bhishma parva and the reference to the relative positions of the Śakas (Scythians) and the Rishikas (Yuehchis) in Central Asia is even more specific and both writers were drawing upon a common source. On similar lines the descriptions of the remaining Dvīpas are given with details of mountains, rivers and Janapadas (Chaps 122-123, each Dvīpa encircled by a Samudra —

एव द्वीपा समुद्रेस्तु सप्त सप्तभिरावृता ।

द्वीपस्यानन्तरो यस्तु समुद्रस्तत् समस्तु वै ॥

(M 123 27)

The finale to Chap 123 is a mythical description of the seven sheaths of the cosmic egg (सप्तावरण ब्रह्माण्ड), comprising *Mithatattva* and *Ahankāra* (called *Aicsha*) and the five gross material elements (called *Pascāra*). All this is the manifestation of *Pradhāna* or *Prakṛti* (M 123 53-56)

JYOTISHA CHAKRA

Chaps 124 128 deal with the size of the earth, planets and other stars, movements of Sun, Moon and other planets and the relative positions of the 27 constellations in the heavens. It is a subject based on old astronomical ideas as developed at the time of the compilation of the Purana.

SUSHA— In Chap 124 22, 27, 28, 29, is a reference to Sushā (सुषा), capital of Varuna in the western direction, and it seems to be the same as Susa of the ancient Achemenian empire in Iran.

STELLAR SYSTEM A CHAKRA— The whole system of stars, planets and constellations is conceived of as a *Chakra* rotating like the Potter's Wheel (*Kulali Chakra*, M 124 68, चक्रं तु भ्रमते पुनः). This was also known as *Samsumara Chakra* (M 125 5). The vast space is an ocean in which the stars are arranged like the body of a dinosaur or giant alligator. The imagery of the wheel implies a fixed centre which is *Dhruva* (मेढ्रीमूतो ध्रुवो दिवि M 125 5) to which the whole system of moving stars is secured by certain pulls, spoken of as winds (*Vata*) in physical form but actually invisible forces exercised by *Dhruva* or the Centre on the peripheral stars.

सैष भ्रमन् भ्रामयते चन्द्रादित्यौ ग्रहे सह ।

भ्रमतमनुसर्पन्ति नगशाणि च चक्रवत् ॥

ध्रुवस्य मनसा यो वै भ्रमते ज्योतिषाङ्गण ।

यातानीवमयेऽङ्घ्रेर्ध्रुवः यद्वत् प्रसर्पति ॥ (M 125 6 7)

Although the whole system of heavenly movement is visible to our eyes (प्रत्यक्षमपि दृश्यं), it is something which is mysterious (मनसा) and the power that makes it move is elusive (भूतसमोहनं तत्समोद्भवानि वै प्रजा, M 125 4). *Dhruva* is only relatively fixed, but factually itself moves in the heavens (सैष भ्रमन् भ्रामयते).

SEVEN DIVISIONS OF THE STRATOSPHERE— The formation of the clouds like *Pushkaranvritiki* and *Puṇḍra* in the sky also is described and their relative heights are mentioned with

reference to the seven divisions of the stratosphere known as *Āvaha*, *Pravaha*, *Vivaha*, *Udvaha*, *Sainvaha*, *Parivaha*, *Parāvaha* :

सूर्ये एव तु वृष्टेनां स्रष्टा समुपदिश्यते ।

वपं घमं हिमं रात्रिं सन्ध्ये चैव दिनं तथा ॥ (M.125. 27-28 also 163.32)

Sūrya is the cause of rain, heat, cold, night and day.

SŪRYA-RATHA— The great Solar system of which Surya is the central control is conceived of as a chariot which moves up to 180 degrees both north and south of the equator (अशीतिमङ्गलशतं काष्ठयोद्धमयोश्चरन्, M. 125 57). There are two conceptions of the Sun's chariot both of them being Vedic, the one based on the visible form of the *Sainvatsara* representing the Sun, and the other on the invisible forces or tensions which cause movement that is in the chariot. For example, the solar car has one wheel (*eka-chakra*) which is the *Sainvatsara*, five spokes (*pañchāra*), three naves (*tri nābhi*, namely the triple nature of the power of the Sun, M. 125 37), bounded by one felly (*eka-nemi*), the Eight Vasus being symbolised as the eight fold wheel of Solar car (*aṣṭa-chakra*). Again three spokes (*tryara*), five spokes (*pañchāra*), six spokes (*ṣhaḍara*), twelve spokes (*dvādaśara*) are met with in the Vedas. The 7 horses of the solar car are the seven metres, viz. Gāyatrī, Ushnik, Anushtup, Brihatī, Paṇkti, Trishṭup and Jagatī which form one rhythmic octave in the rays of the Sun and make for its movement (सप्ताक्षरूपारद्धदासि वहन्ते वायुरंहसा). Vāyu here, as also in describing the attraction of Dhruva or the stellar systems (वातानीकमयैर्वन्धे, M. 125 7), is the symbol of *Rajas* or movement which alone is responsible for all activities in the universe. It is the great principle of *Prāṇa* which is the source of cyclic motion expressed as contraction and expansion.

THE INDIAN VIBGYOR— The other conception of the Sun's car is based on Yajurveda 15.15-19, describing the rotation of Agni in the four directions and above. The Purāṇas elaborated it as a sublime idea in which God Sūrya is said to move through the six seasons or 12 months with seven-fold forces or powers symbolised as *Deva*, *Rishi*, *Gandharva*, *Apsaras*, *Sarpa*, *Grāmanī*

and *Rakshasa*. This Heptad looking so mythical, symbolises the octave of the Sun based on the mutual differences of the rays. The differing wave lengths is a modern conception, but the ancients had discovered that there are seven colours in each ray of the sun and this is due to different tensions or forces which we may speak of as the seven *archetypal* distinctions, since the one becomes seven for the sake of manifestation. The first three types are *Deva Rishi* and *Gandharva* and they are representatives of light and immortality or what in modern science is known as the actinic portion of the spectra. The last three viz *Sarpa Gramani* and *Rakshasi* signify heat or death equal to the thermal field of the spectra. The *Apsaras* stand in between the two. In simple words this octave of the seven forces may be called the ancient VIBGYOR. In Indian terminology actinic or light rays are symbols of *Rasa* and thermal or heat rays of *Bili*. The *Rishis Devas Gandharvas* represent *Rasa Brahma Amrita* and light. *Gramanis Sarpas* and *Rakshasas* stand for Heat, *Bila Kshatra* force or death. Light and Heat are twin forms of one *Tejas* the first identified as *Sūrya* or Day and the latter as *Agni* or Night, and the two are inter dependent.

प्राकाशश्च तद्योज्यश्च सौर्याग्नये तु तेजसो ।

परस्परानुप्रवेशादाप्यायेते दिवानिशम् ॥ (M 128 12)

This conception of *Sūrya* may be tabulated as follows —

TWELVE HEPTADS OF THE SOLAR CAR

[सूर्यरथस्य द्वादश सप्तका]

मास नाम	देवता	ऋषयः	सर्पाः	गन्धर्वा	अप्सरस	ग्रामण्य	मातृधाना
चैत्र	घाता	पुलस्त्य	वासुकि	तुम्बुरु	व्रतुस्थला	रथवृत्	हेति
						(=रथगृत्स)	
वैशाख	अयंमा	पुलह	सङ्क्षोणं	नारद	पृथिव	रथौजा	प्रहेति
					स्थला		
ज्येष्ठः	मित्र	अत्रि	तम्व	हाहू	मेनका	रथतर	पौरवेय
						(=रथस्वन)	

ग्रापाढः वरुणः वसिष्ठः रम्भकः हूहः सहजम्बा रथकृत् वध.
 (=रथेचित्र)
 श्रावणः इन्द्रः अङ्गिराः एलापत्रः विश्वावसुः प्रम्लोचा प्रातः हेति
 (=प्रम्लो- (=प्रसमरथ)
 चन्ती)
 भाद्रपदः विवस्वान् भृगुः शंखपालः सुपेनः निम्लोच- रथः (= व्याघ्रः
 न्ती(=अनु- रथप्रोत)
 म्लोचन्ती)
 आश्विनः पर्जन्यः भरद्वाजः ऐरावतः चित्रसेन. विश्वाची सेनजित् चार
 (=विश्वाची)
 कार्तिकः पूषा गौतमः घनञ्जयः सुरविः धृताची सुपेनः वात.
 मार्गशीर्षः अश्विनः कश्यपः महापत्य चित्रसेनः पूर्वचित्ति त्वष्टा विद्युत्
 (=ताक्ष्यं)
 पौषः भग. क्रतुः वकोटक. पुण्युः उर्वशी अरिष्टनेमिः सूर्यः
 माघ. त्वष्टा जमदग्नि. कम्बलः धृतराष्ट्र. तिलोत्तमा ऋतजित् ब्रह्मोपतः
 फाल्गुनः विष्णु. विश्वामित्र अश्वतरः सूर्यवर्चाः रम्भा सत्यजित् यज्ञोपेतः

Note—Vedic variant names are shown in brackets.

It is clearly recognised that the 12 Heptads are the governing forces during the 12 months of the Solar year and it is the power or heat of these 12 which respectively is transformed as the heat of the Sun :—

स्थानाभिमानिनो ह्येते गणा द्वादश सप्तकाः ।
 सूर्यमापादयन्त्येते तेजसा तेज उत्तमम् ॥

(M. 126. 25).

There would be no existence of the Sun or movement in its rays if the above seven fold tensions were not there :—

एतेषामेव देवाना यथावीर्यं यथातपः ।
 यथायोगं यथाधर्मं यथातत्त्वं यथाबलम् ।
 तथा तपत्यसौ सूर्यस्तेषामिदंस्तु तेजसा ॥

(M. 125. 28-29).

MEANING OF THE SEVEN ATTENDANTS— The power of *Vāk* is conferred by the Rishis and *Vāk* here represents the rhythm of the seven meters in the Sun. The Gandharvas and the

Apsaras represent dance and music i.e. the cosmic movement of Sūrya (गधर्वाप्सरसरचैव गीतनृत्यैरुपासते, M 125 26) In the Rigveda Sūrya as Indra is said to be the Great Dancer (*Nritu*, RV VIII 24 12) Sūrya is the same as *Nataraja Siva*, performing the cosmic *Tāṇḍava* The *Graminis* symbolise the doctrine of *Trayi vidya* as Rik, Yajuh and Sama or similar other triads (विद्याग्रामणिन) The Yakshas or Rakshas represent the controlling power (अभीष्टु सग्रह) of Sūrya for he is Yama who holds all creatures in terror The Sarpas are the symbols of *Sarpana* or movement (सर्पा सर्पन्ति M 125 27) The Balakhilya Rishis who push with the Sun from morn till night fall symbolise the power of rotation which moves the solar chariot (बालखिल्यानयत्यस्त परिवार्योदयादरविम्) They are 60 000 in number, where 60 symbolises the pairs of days and nights in each month and 1000 stands for the infinite transcendent source of that power (M 126 28) These seven attendants of the Sun (*Sanujah*) move with him live with him toil with him and utter cries of acclamation for him (*Ululajah*)

During the fourteen Manvantaras or cosmic durations of time all beings depend for their life on Surya who sustains them by the power of his rays creating heat, light cold and rain by which all food and plants are produced for sustaining creatures —

वृष्ट्याभिवृष्ट्यामिरंथीपथीमिमंत्स्य ग्रयानेन शुध जयति ।

अन्नं जीवन्त्यनिश मनुष्याः सूर्यं, श्रित तद्धि विमति गोमि ॥

(M 126 37 38).

The movement of Chandra and other planets is also symbolised as their respective chariots (Chaps 126 and 127)

SURYA AND AGNI—Chap 128 again refers to the principle of Agni causing the movements of Sun, Moon, planets and stars When the Night of Dissolution came to an end and the Self Existent Creator wished to create, he himself appeared as a small fire-fly in that primeval darkness —

स्वयम्भूमंगवास्तत्र लोकतत्त्वार्थसाधकः ।

सद्योत्सृज्यो विचरन्नाविर्भावोऽचिन्तयत् ॥

ज्ञात्वाग्निं कल्पवानाशयप पुण्यो च सस्थितः । (M 128 4 5)

The Creator saw the principle of Fire permeating the ocean and he collected it at one spot for the sake of light. That Spark became three fold viz *Pavaka* on earth *Sucha* in heaven and *Vaidyuta Agni* in *antariksha* (called अविध्न and also जाठर). The first is produced by the churning sticks (काष्ठेनस्तु निर्मथ्य) Fire consists of rays of light and heat —

प्राकाशय च तथोष्ण च सौर्याग्नेये तु तेजसी ।
परस्परानुप्रवेशादाप्यादेते दिवानिशम् ॥ (M 128 12)

Fire on earth is the symbol of heat and fire in heaven of light and both are inter dependent

SURYA NADIS—The fire in the Sun drinks the watery contents from all sources through a thousand *Nadis* or rays (नाडीना सहस्रेण, रश्मि सहस्रेण) All rays are present together, but their functional division is also given viz four hundred of them function for creating rain (वृष्टि सृजनाः) three hundred for heat (धर्म-सृजनाः) and three hundred for cold (हिमसृजनाः , M 128 20 23) These rays are distributed over the seasons which bring about the changes of cold heat and rain

THE INSCRUTABLE UNIVERSE—Sūrya has its own *Mandala* or system (सौर सूर्योऽविशत्स्थान, M 128 41) and similarly each planet or star has its respective *Deva griha* in which its influence reigns supreme. The Solar system and those of the innumerable stars were established by the Creator in the beginning and this material manifestation (विश्वरूप प्रधानस्य) is beyond computation and the eye of flesh cannot fully scan it ¹

No one can hope to calculate or determine the circumference (*Parinaka*) of the boundless space which is circular (*Prettikāra*)

सर्वत तेजविस्तीर्णो वृत्ताकार इवोच्यते ।

¹ लोकसंख्यवहारार्थमोश्वरेण विनिर्मित ।
वल्पादौ बुद्धिपूर्वं तु स्थापितोऽस्ती स्वयम्भुवा ॥
इत्येव सन्निवेशो वै सर्वस्य ज्योतिरात्मक ।
वैश्वरूप्य प्रधानस्य परिणाहोऽस्य यः स्मृतः ।
तेषां शक्यं न सख्यातुं मायातप्येन केनचित् ।
गतागतं मनुष्येण ज्योतिषां मां सचक्षुषा ॥ (M 128 81 83)

The constellations and stars, galaxies and nebulae constitute an Eternal Pillar, *Azis Manu* (*Tārāṃyā Stambha*, M. 127.25) which cannot be dislodged and which does not set or rise but sheds its light for ever :—

एष तारामयः स्तम्भो नास्तमेति न वोदयम् ।
नक्षत्रचन्द्रसूर्याश्च ग्रहास्ताराण्यैः सह ॥ (M. 127. 25)

THE LEGEND OF TRIPURA [त्रिपुराख्यान]

MEANING OF TRIPURA IN VEDIC LITERATURE—Chaps. 129-140 give an ornate account of the great legend of *Tripurāsura* (*Tripurākhyāna*). The whole conception of the Three Cities (*Tripara*) built by Maya was rooted in Vedic symbolism. It is stated there that *Dyuloka* corresponds to the city of gold (*Hiranyamayī purī*), the *Antariksha* to that of silver (*Rajatamayī-purī*) and *Prithivī* to that of copper (*Ayasmayī purī*) :—

देवाश्च वा असुराश्च उभये प्राजापत्याः पस्पद्विरे ।

ततोऽमुरा एषु लोकेषु पुरश्चक्रिरे अयस्मयीमेवास्मिन् लोके रजतमयीमन्तरिक्षे हरिणीं दिवि
(ŚB. 3. 4. 4. 3)

The *Taittirīya Brāhmaṇa* refers to the Three Needles of copper, silver and gold for the three Lokas respectively (TB 3. 9. 6. 5),

The basic idea is that of a *Pura* or finitised space in which the transcendent Being enters and become truly *Puruṣa*

पुरि शेते पुरिशयः, तं पुरिशयं सन्त पुरुष इत्याचक्षते.

The whole cosmos is the *Pura* of the Transcendent Being known as *Nārāyaṇa Puruṣa*. Each individual body also is a *Pura* for the Life-principle or *Prāṇa* that becomes manifest in it :—

प्राण एष स पुरि शेते तं पुरि शेत इति पुरिशयं
सन्तं प्राणं पुरुष इत्याचक्षते (GB. 1. 1 39))

Each individual centre of organic life is the composite form of Three Cities which are emboxed within each other in a subtle manner ; the co-existence of the three as an integrated system is the basis of Life. It is said in the *Śatapatha* that the three *Lokas* coming together make up a City in which *Vāyu* as breath has entered and therefore *Vāyu* is this *Puruṣa* (ŚB 13. 6. 2. 1).

SAHASRAŚIRSHĀ PURUṢHA—This triune principle of creation is symbolised as *Tripura*. In the R̥gveda we read of the cosmic *Puruṣa* as having a thousand heads, a thousand eyes and a thousand feet. There the word 'Thousand' stands for the infinite and the three limbs, viz, heads, eyes and feet correspond to the three Lokas, viz *Dyauh*, *Antariksha* and *Prithivī*. The transcendent *Puruṣa* with his three fold nature becomes manifest on the plane of matter in three forms, viz *Manas*, *Prāna*, *Vāk*, i.e. Mind, Life and Matter. This symbolism is basic to Vedic cosmogonical formulation. The Puranic story of *Tripura* is an elaboration of the same idea.

PURĀNIC STORY— In the Puranic setting three Asuras are introduced, *Maya*, *Vidyumālī* and *Tāraka*. They perform penances and obtain a boon from *Brahmā* to build a castle in which they would find an immortal abode, excepting for God *Śiva* piercing it with a single shaft. The boon was granted and three castles were built, the one of copper on earth placed under *Tārakāsura*, the second of silver in the sky under *Vidyumālī* and the third of gold under *Maya* himself. This was the full contingent of *Tripura* or Three Cities.

CITY ARCHITECTURE— Chap 130 gives an elaborate description of palace architecture comprising *Prakāra* (rampart), *Gopura* (city gate), *Atalaka dvāra* (towers of the city gate), *Rājā mārga* (king's highway), *Ratnyopathyāḥ* (streets and lanes), *Triki* (meeting place of three roads), *Chatvāra* (four cross roads), *Antahpura* (Royal palace), *Rudrāyatana* (Temple in the royal palace), *Aśat* (wells), *Tadāga* (ponds), *Stūpa* (stepped wells), *Sirūmsi* (lotus ponds), *Arāma* (gardens), *Udyāna* (palace garden called *Bhavanolyāna*), *Sabha* (Assembly Hall, in the second court of the palace also called *Āsthāna Mandapa*, M 130 25). This is entitled as *Pura Kūlpa* (पुर-कुलप), i.e. the city architecture, according to which cities and palaces were built. It is further stated that the *Tripura* city was full with hundreds of palaces (*Prāsāda*), *Kitaḡāra* (individual houses with high peaked roofs), *Udyāna*, *Vapi*, *Kūpa*, *Sipidma-siras* (ponds with lotuses), *Aśoka*

vana Chitraśalā (picture-galleries built on the roof of the palaces), *Chatuhśalā* (quadrangle with rooms on all sides) The palaces were of seven, eight or ten storeys (सप्तदश भौमानि) furnished with banner, garlands, rows of ringing bells, perfumes, flowers, full vases (*Sampūrṇa Kālāśa*) and with pearl pendants hanging from ceilings (मुक्तामलपल्लवचन्द्रिका, M 130 20) Entrenched in their Tripura city the Asuras who were formerly inclined towards virtue took to evil ways and spread a reign of terror in the three worlds The Gods supplicated for help to Brahmā, who advised them to go to Śiva as he alone was competent to pierce the city of Tripura with a single arrow Brahmā accompanied by the Devas himself went to Śiva and praised him with a *Namah Stotra* (Chap 132) Such नमः स्तोत्र of varying lengths and forms, all inspired by the Vedic Śatarudriya (Yaj 16) are often met with in the Puranas, a splendid example being found in the Matsya itself in Ch 47 28 68 (cf al o Drona parva, 57 49 58 and 173 20 98, the latter being a *Chaturvidha Stotra* of 79 verses, viz *Namah stotra*, 20 39, *Divyakarma varṇana*, 40 74, *Bahudhārīpa varṇana*, 75 77, and *Nama nītiachana*, 78 98) God Mahadeva became pleased and assured the Devas of help but on the condition that they would prepare for him a Divine Car which should become instrumental in the victory of the gods; (*Aupayika Ratha*, M 133 15)

COSMIC CHARIOT—Then follows a description of the Cosmic Car which all the heavenly and earthly powers combined to make for Rudra —

Ratha (Chariot) = The Earth

Kuśaraka (the two peaked portions) = Two attendant Ganas of Śiva

Adhiśṭhāna seat = Top of the Meru Mountain

Aksha (axle) = Mandara mountain

Two wheels of Gold & Silver = Sun & Moon

Ratha nemu (two circumferences of wheel) *Kṛishna Paksha* and *Śukla paksha*

Paksha yantra (fastening strings of the two sides) and

Yantras (several fastening strings) = Nagas & the Planets

Var tha (wooden ledge) = Sky

Venu (the various poles) – all the principal rivers like Gaṅgā,

Sindhu Sarasvatī

Trevenu (the triangular front portion)

Yuga (Yoke) = *Kritayuga*

Suvarna Kundala (rings of gold fitted in the yoke) = *Chatur*

lotri and *Chaturvarna* (four priests and four *Varnas*)

Four horses = four Vedas

Bala bandhana (hair thongs) = Four Nagas

The various parts of this World Chariot (*Loka ratha*) include all the powers of time and space. *Samvatsara* itself was made the bow and the shooting arrows were the smaller units of time. It is the same as Bhagavān Rudra (धनुः सवत्सरोऽभवत्, कालो हि भगवान् रुद्रस्तच्च सवत्सरं विदुः M 133 38 39). Goddess Uma is the string of the bow, same as *Kala ratri* (उमा कालरात्रिर्धनुषो ज्याभवत्, M, 133 39).

The arrow with which God Śankara set fire to the *Tripura* city was formed by the powers of the three Gods Surya Chandra and Agni (विष्णुसोमार्ग्नि त्रिदैवतमय इषु M 133 40). When this car was fitted, the Gods announced it to Śiva who was much pleased and mounted it for victory against Tripura.

An account of the battle is given in a florid style (Chap 135). It is said that God Śiva is *Kālī* himself. *Kāla* in his terrific aspect holds every one in his power and none can transgress the ordinances of *Kāla* (M 136 5 6). It is repeatedly emphasised that the Divine Car of Śiva is comprised of the three worlds (रथं त्रैलोक्यरूपिणम्, M 36 57). All the Gods and Lokapālas, Ganas and other powers joined in the fight against Tripura. A number of other motifs are introduced in the description, e.g. Chap 139 which in the true Sanskrit style of the Gupta age refers to the dalliances of the Asura women in the palaces of Tripura. A description of *Kaumudī* festival is incorporated (M 139 45, the chapter being named *Triपुरा Kaumudī*).

The shaft of Śiva consisted of the three Devas (*Tridairatamayam*, M. 140 45). Ultimately the Tripura castles were Fire-baptised by the arrow of Śiva. This episode is given the title of *Rudra-vijaya* (M 140 85)

ŚRĀDDHA

Chapter 141 takes up again the question of Śrāddha which was earlier disposed of under the title *Śrāddha Kalpa* in six chapters (15 21). It is asked how Purūravas who belonged to the Lunar dynasty had performed the Śrāddha to the manes. The grand ancestor of the line of Purūravas was Chandra and he is the chief objective of propitiation by means of Śrāddha.

Thus here a new exposition of Śrāddha in terms of the principle of the Moon or Soma and all that is associated with it is attempted, e g the principle of *Ritu* is said to be caused by the variations of Agni, and *Ritu* constitutes the *Samvatsara*.—

ऋतुरग्निः स्मृतो विप्रैस्तु सवत्सरं विदुः ।
जज्ञिरे ऋतवस्तस्माद् ऋतुम्यो ह्यर्तवामवन् ॥

(M 141 13)

The question may be asked as to what is *Ritu* and how are *Pitris* connected with it. The answer is that the whole creation is thought of as based on two principles, viz *Agni* and *Soma*. Everything in the beginning is *Soma* unless it is transformed into *Agni*, e g the heat from the Sun which is distributed in space without becoming effective at a centre is *Ritāgni*, but when it is concentrated at one point it becomes *Agni* proper. *Soma* and *Agni* are like the two sides of the same medal.

RITUS AS PITRIS— Each *Ritu* is made up of *Riti*. *Agni* and *Soma* were considered to be the symbols of the Devas and the *Pitris* respectively. The principle of *Ritu* or the Life-sap that is produced in each season and that creates the body or the corpus in the plants, animals and men appertains to the *Pitris*. Thus the one half of creation, viz the dark half of the month, the winter semester (*Dakṣiṇāyana*), *Amāraśyā* or the dark night of the half month—all these are exemplars of the *Pitriyāna* or

Pitris or what may be called the *Ritus* (पितरोऽर्तवोऽर्धमासा विज्ञेया ऋतु-सूनवा, M 141 14) The moon in its monthly course emits Soma or immortality that nourishes the plants which produce food that in turn creates the corpus of life In this way the *Pitris* are propitiated by the principle of Soma who is *Pitṛiman* or the arch ancestor for creating the body With *Sūrya* alone as pure light there can be no physical creation unless the principle of darkness which is the Moon and which reflects light co exists It is the latter which is invoked for the purpose of *Sraddha* It was realised that the body of the Moon is formed by the reflection or power of the Sun (एव सा सूर्यवोर्येण चन्द्रस्याप्यायिता तनु M. 141 23)

There is a reference to the doctrine of a *Yuga* constituted by an aggregate of five years which with their presiding deities were named as follows

- 1 *Samvatsara* —Agni
- 2 *Parivatsara* —Sūrya
- 3 *Idavatsara* —Soma
- 4 *Anuvatsara* —Vayu
- 5 *Vatsara*—Rudra (M 141 17 18 , also Taititiriya Brahmana, 1 4 10 1)

This five yearly cycle corresponds to the Vedic doctrine of *Pa cha Devatah* or five deities who have entered the Purusha They are known as Brahma, Indra, Vishnu, Agni and Soma (in the Brahmanas) or as Agni Vayu and Āditya, together with Soma and Rudra (in the Purānas) Within this unified system of the five sheaths five Pranas and five Bhūtas, the principle of Soma becomes operative to produce the immortal life sap or *Amṛita* which sustains the *Pitris* This was the substance with which king Purūravis worshipped his *Pitris* (M 141 18) The elaborate explanation of the Vedic doctrine of the *Ritus* as *Pitris* (*Rit u ih Pitrah* ŚB 2 4 2 24) is a peculiarity of this Purāna and shows much originality of thinking

There is also a detailed explanation of the four Nights named *Anumati Rakā Kūla* and *Sindvali* (M 141 49 50) The

latter two are considered to be auspicious days for the performance of *Srāddha* (M 141 39-40) *Raka* is that *Purnimā* on which the full Moon is seen complete with its 16 *kalas*, but if it is less by one *kalā* the *tithi* is *Anumati*. Similarly whenever on the *Amāvasya* day it is complete darkness the *tithi* is called *Kuhā*, but if one digit of the Moon is visible the *tithi* is named *Sinhalā*, which is extremely auspicious for the *Pitris*.

There are seven ways by which a person can discharge his debt to the *Pitris*, viz *Brahmicharya*, *Tapas*, *Yajña*, *Prajā*, *Sraddha*, *Vidya* and *Annadana* (M 141 62). Those who live a life devoted to these ideals propitiate both the Gods and the Manes (M 141 63).

MANVANTARA

WHEEL OF TIME—Chaps 142-145 deal with the time durations becoming manifest as *Manvantara Yuga*, *Samvatsara* and other relatively bigger and smaller units in the rotating wheel variously named as *Kala chakra*, *Jyotish chakra*, *Sisumara chakra*, *Samsāra-chakra*, *Bhava chakra*, *Brahmanda chakra* etc. The Vastness of the time phenomenon is a repeated theme in the Purāṇas. It was a Vedic idea elaborated by the *Ahoratra* School of thinkers. Amongst the ten doctrines enumerated in the *Nasadiya Sūkta* of the *Rigveda* one is *Ahorātra vada* referring to the basic duality of Day and Night or Light and Darkness. These are opposed to each other but are so mixed up that in each moment of time both the elements of light and darkness coexist. Each moment is expanded into an *Ahoratra* based on diurnal rotation, *Ahoratra* is expanded into a month based on the same principle of rotation of the bright half and dark half portions called *Dar'a* and *Purnamasa*, the month is expanded into a *Samvatsara* or Year, and the same is becoming visible to human experience as *Yuga* or *Kalpa*, and the four Yugas are expanding into *Manvantaras* one thousand of which represent the Day of the Creator and another thousand as his Night. This is all a matter of arithmetical computation reduced to the limits of accurate expression. According to the Indian astronomical calculations 1,96,08,53,064 human years

have elapsed since the beginning of creation, and these may be said to be the age of the Solar system or roughly of the Earth. In terms of modern Science it is something like 2000 million years

पुराणकारमतेन समयस्वरूपम्

[मनुष्यमान]

१५ निमेष	=	१ काष्ठा
३० काष्ठा	=	१ कला
३० कला	=	१ मुहूर्त
३० मुहूर्त	=	१ दिन-रात (दिवस)
१५ दिन-रात	=	१ पक्ष
२ पक्ष	=	१ महोना
६ महोने	=	१ दक्षिणायन
६ „	=	१ उत्तरायण
२ अयन	=	१ वर्ष
१ दक्षिणायन	=	१ दिव्य रात
१ उत्तरायण	=	१ दिव्य दिन
३० वर्ष	=	१ दिव्य मास
३६० „	=	१ „ वर्ष
३०३० „	=	१ सप्तर्षि वर्ष
६०६० „	=	१ ध्रुव वर्ष
६६००० „	=	१ दिव्य वर्ष सहस्र
१७,२८,००० „	=	१ सत्ययुग (वृत्तयुग)
१२,६६,००० „	=	१ त्रेता युग
८,६४,००० „	=	१ द्वापर युग
४,३२,००० „	=	१ कलियुग
४३,२०००० „	=	१ चतुर्गुणी
३०,६७,२०,००० „	=	१ मन्वन्तर (= ७१ चतुर्गुणी)
४,२६,४०,८०,००० „	=	१४ „
२,५६,२०,००० „	=	मन्वन्तर सप्तर्षि
१,६६,०८,५३,०६४ „	=	एष्टि भुक्तकाल (सं २०१६ तक)
२,३५,६१,४६,६३६ „	=	एष्टि भोग्यकाल (सं २०२० से)
४,३२,००,००,००० „	=	१ ब्राह्मदिन सहस्र चतुर्गुणी
४,३२,००,००,००० „	=	१ ब्राह्मरात्रि

WHAT IS MANVANTARA— The word *Manvantara* literally means the period of a *Manu*. It denotes a particular time duration as shown in the table. But more important is the principle of *Manu* that presides over his time period as its supreme controller or king. *Manu* is therefore conceived of as a *Prajapati* or king who is the grand ancestor of the Solar dynasty and the son of *Sūrya*. The basic idea is that in each period of creation there is a unified power or energy which lasts from beginning to end and which although undifferentiated in the source is lending a unit of its rays to each individual creature including human beings. It is essential that there should be a controller at the centre of the cosmos otherwise there would be no regulation or divine order and all phenomena would disrupt and disintegrate.

WHO IS MANU— But who is this *Manu*? According to the Indian metaphysicians who cogitated on this problem *Manu* is the principle of Mind. But it is not the material mind of which we have some knowledge. It is the very principle of divine Consciousness (*Chetana*) or *Chit śakti* or *Chit tattva* which is *Brahman* himself. The cosmos is the visible manifestation (*Murtarupa*) of *Brahman* manifesting as *Brahmā*. Therefore this controlling *Prajapati* *Manu* at the centre of each creation is typical of *Brahman*. We may designate *Manu* as the Archetypal Principle (*Prathamacheḥhad* प्रथमच्छद्). He was the great *Prajapati* who existed in the beginning. All creation is his *Praja* or creatures. There is a definitive link between *Prajapati* and *Praja*. The nature of each individual is derived from its source in *Manu*. It is therefore said that all individuals are *Manavas* or descendants of *Manu* —

मनवो नाम कूटस्थास्तेषामुक्ता समष्टय ।
 नित्यसिद्धा हि भूतदशास्ते प्रोक्ता भगवन्मया ॥
 मनवोऽवतरन्त्यत्र ते सुदर्शनचोदिता ।
 नियतेर्मनवोऽप्यत्र काले ह्यवतरन्ति ते ॥

(अहिर्बुध्न्यसंहिता ६।३८, ३९, ४१, ५०)

MANU AS SURYA— The Vedic Rishis carried this thought a step further and identified Manu with Sūrya, and both Manu and Sūrya with the individual ego or *Aham* (अहं मनुरभव सूर्यश्च, RV IV 26 1) —‘I was born as Manu, I was Surya I was the wise sage Kakshivan I was Kutsa and I once became Kavi Uśanas I formerly was Indra who bestowed a hundred forts on Divodāsa, son of Atithigva I am the sharp diving Eagle (श्येन आशुपत्वा) and I with my wheel less car became Suparna who conferred the primeval *Havis* on Manu I am the bird who brings the *Amśu Soma* from heaven and it is I who has distributed that Soma into a thousand portions (RV IV 26, 1 7)

This sublime hymn identifies the principle of ego or individual consciousness expressed as *Aham* with all the past and future types of cosmic powers It is based on the identity of *Aham* with *Manu* i e of the *Vaisvānara* Fire in the individual with *Sūrya* in heaven Sūrya is not the material orb of fire or energy but its visible form of the exceedingly vast thermal reservoir (अमोढ तपस्) is but a symbol of the transcendent light or *Jyotiḥ* known as Brahman (ब्रह्म सूर्यसम ज्योति , Yaju 23 48) Manu is said to be the son of Sūrya and Manu is therefore Sūrya himself (*Ātma vai jāyate putrah*) Sūrya is the symbol of *Prana* or life which is deriving from its source in Brahman Therefore the ancient philosophers defined Manu as follows —

एतमेके वदत्यग्निं मनुमन्ये प्रजापतिम् ।
इदमेके परे प्राणमपरे ब्रह्मशाश्वतम् ॥

(Manusmṛiti, 12 123)

‘Some speak of Him as Agni, others as Manu Prajāpati, some as Indra, others as *Prana*, still others as Eternal Brahman’ Whether Manu existed in the beginning or in the middle is not a problem of chronology, from the Vedic point of view it is a valid statement to explain the true nature of Manu as the Mind in matter and the Supra mind beyond it

NUMBER OF MANUS— There are 30 Manus in the cosmic scheme of the Creator, 14 for the day, 14 for the night, and 1 each for the two twilights (*Sandhyā kālā*) Amongst the 14

Manus for the day also there is a division, viz 7 in the forenoon and 7 in the afternoon, and similarly 7 before midnight and 7 after midnight. This is, in accordance with law, a rotation as seen in the ascent (*Udgrābha*) and descent (*Nigrābha*) of the revolving wheel of time. It is all a relative idea where the two principles are not only juxtaposed but intermingled at every point. They are verily the divine principles of Mitra and Varuna symbolising Light and Darkness respectively. It is this basal dichotomy whose divine seed fecundates the universal womb of the Divine Woman called *Urvaśī*, Daughter of the Ocean or lady of the Flood. We have already explained how the 7 Manus of the forenoon represent the principle of *Ātapa* or life and how the second set stands for the principle of Darkness of *Chhāyā*. Of the 7 Manus in the Second set the first is called *Sāvarṇī*, and several others are named similarly, implying that they represent the principle of *Saṁrṇā* or *Chhāyā*.

AHORĀTRA UNIT OF PROCESSING—It should also be remembered that although the acons of time on a cosmic scale are vast and immeasurable, yet the whole cosmic process is epitomized in each moment of time, or in each *Ahorātra* period of 24 hours. Thus each *Ahorātra* also consists of 30 *Muhurtas* and each *Muhurta* is a picture of one Manvantara period. The truth is that each individual is being processed by all the chemico-physical, vital and psychical law that are in the universe. By his rushing through life in the varying units of time whether as *Nimesha*, *Kāshṭhā*, *Kalā*, *Muhurta*, *Ahorātra*, *Masa*, *Samvatsara*, *Yūga*, etc (M 142-47), man is undergoing the subtle and mysterious perfection that is in the womb of the Cosmos and Time, picturesquely called the *Amṛita Pūrṇa Kumbha*, the immortal Full Vase containing the Life-sap (*Prāṇa*). Everywhere there is a shower of this Life principle sustaining plants, animals, and men, and in each breath this immortal stream is gushing and renovating Life. To belong to the race of Manu is not an ordinary thing, it is a rare privilege and a divine phenomenon ordained by Mother and by kind Father who wishes well for all (स आशिषा द्रविणमिच्छमानः, RV X 81 1)

FOURFOLD YUGAS— A normal man living for a hundred years completes 36,000 *Ahorātra* units, each one of them being like the sacred session of a *Yajñ*. The theory of the four Yugas, *Kṛta*, *Tretā*, *Dvāpara* and *Kali* is fully enunciated in chap 142. It is not so much a statement of temporal conditions as typical of the four categories of moral and spiritual orders representing the fourfold scheme of creation. Either we conceive of it in terms of the four Varnas, or four Yugas, or four Vedas, it holds good on all levels where fourfaced *Brahmā* or four-footed Brahman (*Chatuspāda Brahman*) has made himself manifest in creation. It is the basic Svastika of life that exists in vast periods of time and in each individual centre. The fourfold scheme exists for ever. Like Light and Darkness, *Dharma* and *Adharma* also roll on together, the one increasing or decreasing at the cost of the other (यदा धर्मस्य ह्रसते शाखाधर्मस्य वर्धते, M 142 58).

MORAL IDEAL— A list of idealised moral virtues for producing superior types of men in society is given (परंपरागत धर्मस्मार्तं त्वाचारलक्षणम्, M 142 40), e.g. *Satya*, *Brahmacarya*, *Srutī*, *Tapas*, *Dharma*, *Kriyā*, *Yajña*, *Āyus*, *Rupi*, *Bali*, *Medhā*, *Ārogya*, *Dāna*, etc.

CHAKRAVARTĪ IDEAL— This sublime moral conception of Manu leads the Purāṇa writer to think of a *Chakravartī* sovereign whose birth creates an age and who represents *Dharma* in visible form. The tradition of the *Chakravartī* king had come down from immemorial ages and the Buddhist literature, as in *Mandhatī Avadana* and *Sudassana sutta* give a detailed account of ideal *Chakravartin* whose *Chakra* or *Dharma* is the rolling force for the good of the world. Similarly the Mahabhārata gives a list of the 16 great *Chakravartī* kings as *Sodisha Rājya* in Drona and Śanti parvas and also in the Bhishma parva, *Bhīrata Prasaṅga*, and so also a good list is found in the Maitrayani Upanishad. It is stated that the *Chakravartī* sovereign is a representative of Vishnu. He has within him a spiritual spark of *Mihā Puruṣa* Narāyana, in all the Manvantaras of the past and future there shall be such *Chakravartī* sovereigns —

विष्णोरंशेन जायन्ते पृथिव्या चक्रवर्तिन ।
 मन्वन्तरेषु सर्वेषु क्षतीतानागतेषु वै ॥
 भूतभव्यानि यानोह वर्तमानानि यानि च ।
 त्रेतायुगानि तेष्वत्र जायन्ते चक्रवर्तिन ॥ (M 142 64-65)

There are four attainments which flow to a *Chakravarti* ruler, viz *Dharma*, *Bala*, *Sukhi* and *Dhana* i.e. moral order, power, happiness and wealth. They are the same as *Dharma*, *Artha*, *Kama* and *Yasus* (M 142 66). Those men who transgress the moral order (*Danava Mānava*) are chastised by the Chakra vartins who are possessed of sovereignty (*Asura*, M 142 68 69).

Following the theory of *Mala Purusa Lakshana* the physical signs of *Chakravarti* rulers are also hinted at (M 142 71 72).

NEW AHIMSA THEORY OF YAJNA— Chap 143 takes up the important question of *Yajna* and *himsa* or animal sacrifice which was *Adharma* (नाय धर्मो ह्यधर्मोऽयं न हि सा धर्म उच्यते M 143 13). This was a burning question for the Bhagavatas and in the new context of the Sanskrit age. They could not countenance animal sacrifices. They had once for all accepted the principle of *Ahimsa* as the basis of life. The subject is broached as a discourse between the Rishis who stood for *Ahimsa* and between King Vasu Uparichara who gave a verdict that the ancient doctrine of *Pasu himsa* as well as the new theory of *Yajna bija* or offering oblations with plants and herbs were both valid (M 143 20 21).

The Rishis did not like this dictum (तस्मात् हि सा यज्ञश्च प्रशसन्ति महर्षयः, M 143 30), and Vasu also whose car once glided in the air (*Uparichara*) went down and became earthly (*Rasatalachara*, M 143 25). This topic occurs in the Mahabharata and other Puranas also and represents the final view of the Bhagavata teachers who once for all took leave of *Yajna himsa* and gave the fullest support to the new slogan of *Ahimsa paramo dharmah*, oft repeated in this context. The *Dravyatmaka Yajna* was substituted for *Himsatmaka* and emphasis was laid not so much on *Yajna* as

on the moral bases of life consisting of *Aldrohi*, *Alobha*, *Dāna*, *Bhuti dāyā*, *Sama*, *Brāhmacharyā*, *Tapas*, *Sucl*, *Anukro*, *Kṣhamā* and *Dhṛiti*, which are termed as the root of *Sanātana Dharma* (सनातनस्य धर्मस्य मूलम्, M 148 32). In the end emphasis is laid on *Tapas* even in preference to *Yajña*, was the preaching of the Buddhists (143 40 41).

DVĀPARA & KALI— Chap 144 gives an account of *Dvāpara* and *Kali* both characterised by proportionate decrease in *Dharma* and increase of *Adharma*. A list is given of the new branches of knowledge which were offered as alternatives to the traditional *Śāstras*, e.g. *Āyurveda*, *Jyotiṣa*, *Vedāṅga*, *Art*, *Viśtra*, *Hetuśāstra*, *Kalpaśāstra*, *Blāshya*, *Smṛtiśāstra* and so many different *Prasthānas* (= *Āgamas*). The new treatises cannot be approved because of *Miti bheda*, differences of opinions amongst individual writers (M 144 21, 22 23, उत्पत्स्यति शास्त्राणां द्वापरे परिपन्थिनः). We have already pointed out the rise of many new branches of learning both amongst the followers of Vedic tradition and also amongst the Schools of the Buddhist and Jain thinkers who were carrying on frequent controversies and disputations.

In the latter part of Chap 144 there is a description of *Kali dharmas* which became a common motif in the Puranas and other texts and continue even in medieval Indian poetry, as in the *Rama Charita Mānasa* of Tulasidas. There is a reference to the heterodox schools (वापएडानां प्रवृत्तयः) three of them specially, e.g. Buddhists (काषायिणः) Jains (निष्कच्छा, v 1 निर्वृत्त्या) and *Kapālika Śaivas*.

REFERENCE TO CHANDRAGUPTA VIKRAMĀDITYA AS KING PRAMATI— A reference is made to king *Pramati* who was the son of *Chandramas* and who organised an extensive military campaign for the re-establishment of *Dharma*. He conquered the kings of the north (*Udīchya*) east (*Prāchya*), west (*Pratichya*), of the Vindhya region (*Vindhya prishtha*), of Konkana (*Aparantaka*), of the mountainous region (*Parvatiya*), of Madhya deśa and the south (*Dakshinatya*). These were the seven divisions of India which the sovereign king *Pramati* brought under his control. His sphere of



Chakra-Purusha Vishnu & Chandragupta Vikramāditya

Chakra-Vikrama Coin; c. 400 A. D.

[चक्रपुरुष भगवान् विष्णु एवं सम्राट् चन्द्रगुप्त विक्रमादित्य]



conquest (*Chakra*) included the kings of Dravids, Simhals, Ganahara, Parada, Pahlava, Yavana, Śaka, Tushara, Barbara, Darad, Khasa, Lampaka, Śveta Halika (probably White Hephthalites, M 144 55 58) It is said that he was the incarnation of Vishnu (पूर्वजन्मनि विष्णुश्च) and that he was a god amongst men (*Nrpati*, M 144 59) It appears that this is a reference to the achievement of Chandragupta well known in history for the consolidation of the empire through conquest (*Dharani-bandha*) The description agrees with Chandragupta for several reasons

1 His personal name was *Deva* which compares with the epithet *Nrpati* used here (M 144 59) Compare also Devaraja in Priyamara' Sanchi Stone Inscription, Prabhavati Gupta calls herself the daughter of Devagupta

2 His reigning period is mentioned as 32 years (द्वाविंशेभ्युदिते वर्षे) which was exactly that of Chandragupta Vikramaditya (380-412) The first inscription of his reign comes from Mathura dated in Gupta Era 61 = A D 380 (Ep Indica XVI) and the first year (*prathamā varṣhe*) of the Emperor The last inscription of his reign is the Sanchi Stone Inscription dated in the Gupta Era 93 = A D 412, and issued by Āmrakadeva, a Minister of Chandragupta II Thus the extent of his reign as 32 years agrees in the Purana and inscriptions

3 It is stated that he was engaged in his military conquest for 20 years (प्रकान्तो विशति समा) Historians also hold that the military operations of Chandragupta had ended by 400 A D

4 He was an incarnation of Vishnu which points to his being a *Parama Bhagavata*, as shown by his coins and inscriptions

5 He had carried out a gigantic programme of conquest including specially the kings of the north west as Gandhara, Parada, Pahlava Yavana Śaka etc This is a reference to the conquest of Chandragupta up to Bahluka as stated in the Mehrauli Pillar inscription and upto river Vamshu or the Oxus as described by Kalidāsa for Raghu

6 He was a king who set in motion the idea of *Chakra* (*Pravṛtta chakraḥ*, M 144-58), i.e. the political *Chakra* on the one hand and Vishnu's *Chakra Puruṣa* on the other as shown by the *Chakra Vikrama* coin of Chandragupta Vikramāditya

7. He is specially mentioned as the exterminator of Śūdra kings (*Śūdrānām antakṛt*) which seems to be a reference to the uprooting of the Śakas of Western India

8 It is also stated that his vast army strong in cavalry (ससाधना) achieved its successful purpose in the country between Ganga and Yamunā which is a reference to Mādhyadeśa as the home land of the Gupta Empire (गंगा यमुनयोर्मध्ये सिद्धिं प्राप्ता ससाधना, M 144 63)

9 He was the son of Chandramas (सुत. स वै चन्द्रमसः). We know from history that *Chandramā*, was the name of endearment for Samudragupta (R. K. Mookerji, the Gupta Empire, p 17, चन्द्रप्रकाशो युवा)

10 He was of the Chandra Gotra (गोत्रेण वै चन्द्रमसः), a reference to the family of Chandragupta I by which each king was a 'Gupta' as in Guptaikavīraḥ Guptavamśajah

11 In this significant inset of fourteen ślokas, a powerful and historically true description of the achievements of Chandragupta Vikramāditya is given in the ringing tones of the Mehrauli inscription style. It is stated that for full 30 years the king was marching in all directions of the earth with his four fold army and was himself carrying arms (अस्त्रकर्म). There is also a veiled reference which calls for attention. It is said that hundreds and thousands of Brahmanas took up arms and joined his army.—

प्रगृहीतायुधैर्विप्रैः शतशोऽप्यसहस्रशः । स तदा वै परिवृतः ॥ (M 144 53)

This appears to be a reference to the *Lichchhavi* contingent in Gupta army which appears to have begun being recruited from the time of Samudragupta himself and which formed its *Maula* contingent. The Lichchhavis were known as *Sarmaka Varmaka*, or what may be called *Kṣhatra Brāhmanas*, whose descendants even now follow the profession of Kshatriyas but

for all practical purposes adopt the social code of the Trikarma Brahmanas and are known as *Blumihara* (जत्यरिया, जेयरिया) Brahmanas

SISHTA DHARMA— Chapter 145 is like a stock taking of superior human material (*Sishta* and *Sadhu* and *Santa* M 145 20) then existing in society. It does so as follows —

1 By defining *Dharma* as based on *Kriya* or positive action and endeavour put forth in life (यमा घमननि प्रोक्त सन्दो ह्येप क्रियात्मक, M 145 25)

2 This *Dharma* is constituted of *Sishṭachara* i.e. a moral and social code based on the *Śrutis* as propounded by the *Smritis* (M 145 31 33). This was the same as the *Varṇasramachara* followed by all ranks of people in society. The ideal types were *Brahmachārī*, *Grihastha*, *Vanaprastha* (*Vākhanaṣa*) and *Yatī*. All these four are considered worthy of being included in the definition of *Sadhu* —

दिव्याना साधनासाधु ब्रह्मचारी गुरोहित ।

कारणात् साधनाच्चैव गृहस्य साधु दृश्यते ॥

तत्सम्बन्धतयारण्ये साधु वंखानस स्मृत ।

यत्तमानो यति साधु स्मृतो योगस्य साधनात् ॥ (M 145 23 24)

EIGHT FOLD SISHTĀCHARA— A full list of *Sishṭachara* (*Claritra Sishṭachara* M 145 38) which was applicable to all as the general law of life is also given including such virtues as 1 *Satya* 2 *Tapas* (including *Brāhmacharya*, *Mauna*, *Nirāchār*) 3 *Yajña* (*Draṇjahar*) 4 *Dya* 5 *Kalama* (same as *Titikala*) 6 *Alobha* (परस्वानामनादानम्) 7 *Samā* 8 *Dama* (= *Indriya-nigraha* M 145 42-49). This is called the eight fold *Claritra*¹ and is clearly the Bhāgavata counterpart of the *Aṣṭaṅgī*, *Mārgī* of the Buddhists.

DEFINITION OF DHARMA— 4 A new definition of *Dharma* was thus finally evolved viz. that is *Dharma* which is promulgated by the Vedas and by the Smritis that which is followed by the Varnas and Āśramas and that which is evolved

1 दानं दायम् दण्डोऽतोमो विदोऽया पूजनं दम ।

अप्ये सानि चरितानि शिष्टाचारस्य सप्तम् ॥ (M 145 34)

as the moral and social code of the cultured, learned and eminent leaders (*Sisṭichāri prajāllā*) The Seven Primeval Sages (सप्तपि) and their descendants are the Śiṣṭis following *Dharma*. That *Dharma* is approved by the *Sadhus* who have been defined above (M 145 52)

In this context the Purāṇa writer thinks of the great traditionalists the Rishis who were responsible for the creation of the sublime literature which was the source of *Dharma*. He names five classes of Rishis (पञ्चधा आपके स्मृतम्, M 145 65, ऋषि जातिस्तु पञ्चधा, M 145 89) as follows

FIVE CLASSES OF RISHIS

According to Vedic conception there are five categories of Ātman as the five evolving modalities of the one transcendent reality. Those five are named in the Matsya Purāṇa as follows –

- 1 अव्यक्तात्मा
- 2 महान् आत्मा (बुद्धि, एव महत्)
- 3 अहकारात्मा (मनस्, विज्ञान अथवा प्रज्ञानात्मा)
- 4 प्राणात्मा (इन्द्रियात्मा)
- 5 भूतात्मा (= पृथिव्यादि पञ्चभूत अथवा स्थूल भौतिक शरीर)

Each one of these is preceded by its higher or superior principle called *Purama* so that higher than Bhūtātmā is Indriyatma or Pranatma. Higher than Pranatmā is Prajñanatma (same as *Vijñanatma*). *Prajñanatma* is Mahanatma (= बुद्धि or महत्) and higher than Avyaktatma is Supreme Purusha as stated in the Kathopanishad (3 6 10–11) and Gita (3 42)

इन्द्रियाणि पराण्याहुरिन्द्रियेभ्य पर मन ।
मनसस्तु परा बुद्धिर्यो बुद्धे परतस्तु स ॥
महता परमव्यक्त अव्यक्तात् पुरुष पर ।
पुरुषात् हि नहि पर किञ्चित् सा काष्ठा सा परागति ॥

These five correspond to the five *puras* or *Pindas* named as 1 स्वयम्भू 2 परमेष्ठी 3 सूर्य 4 चन्द्र 5 पृथ्वी. Corresponding to these five the Rishi principle which was called *asat* and was

undifferentiated in the beginning became differentiated into five categories for the sake of manifestation. The subject has been treated in a fuller manner in the Matsya and the five classes of the Rishis are named as follows :—

1	2	3	4
Name of Rishi	Other Names	Name of Ātmā	Name of Pancha- pura or loka
1. परमपि	स्वयं उद्भूत, एकपि	अव्यक्तात्मा महान् आत्मा	स्वयंभू
2. महर्षयः	ईश्वरः, शेषेश्वरः, ब्रह्मणः, १० मानसपुत्राः	महात्मा = विज्ञान बुद्धि	परमेष्ठि
3. ऋषयः	१०	अहंकारात्मा = प्रज्ञान, मनस्	सूर्य
4. ऋषीक, ऋषीकाः or ऋषिकाः	सप्तर्षयः, गर्भोत्पन्नाः	इन्द्रियात्मा = प्रज्ञात्मा	चन्द्र
5. ऋषि पुत्राः	देहात्मा, भूतकृत, = मन्त्रकृतः, श्रुतपंकः	भूतात्मा, = शरीर	पृथिवी

(Their number is 92 as given in the Matsya)

The whole idea was that the creation exists at two levels : e, *asat* and *sat*. Both of them bear the name of the Rishi. That which is *asat* existed as *Paramurahi* on the single undifferentiated Principle or *Prāṇi* (प्राणावाक्ऋषयः असत्, शतपथ० ६।१।१). The Brāhmaṇa writers explain the etymology of the Primal single Rishi (also called एकपि) as derived from the root *Rish* to go (यद् अऋष्यं तस्माद् ऋषयः, शतपथ० ६।१।१). The Matsya Purāṇa adopts this *in toto*,—

अपिहिंसा गतौ धातुर्विद्या सत्यं तपः श्रुतम् । एष संनिचयो यस्माद् ब्रह्मणस्तु
तस्तुपिः ॥ निवृत्त समवालात् च बुद्ध्याव्यक्त अपिस्त्वयं । ऋषने परमं यस्मात् परमपि
तव स्मृतः । गत्यर्थाद् ऋषतेर्धातोर्नाम निवृत्तिवारणं यस्माद् एष स्वयंभूतस्तस्मात्
च ऋषिता मता ।

Here निवृत्ति is the same as निरक्ति or निर्वचन (etymology) which is derived from ऋप् to go

as the moral and social code of the cultured, learned and eminent leaders (*Śiṣṭāchāra praviḍḍha*). The Seven Primeval Sages (सप्तर्षि) and their descendants are the Śiṣṭās following *Dharma*. That *Dharma* is approved by the *Sādhus* who have been defined above (M. 145. 52).

In this context the Purāṇa writer thinks of the great traditionalists, the Rishis who were responsible for the creation of the sublime literature which was the source of *Dharma*. He names five classes of Rishis (पञ्चधा आपंके स्मृतम्, M. 145. 65 ; ऋषि जातिस्तु पञ्चधा, M 145 89) as follows :

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Each one of these is preceded by its higher or superior principle called *Parama*, so that higher than *Bhūtātman* is *Indriyātman* or *Prāṇātman*. Higher than *Prāṇātman* is *Prajñānātman* (same as *Vijñānātman*). *Prajñānātman* is *Mahānātman* (= बुद्धि or महत्) and higher than *Avyaktātman* is Supreme *Purusha* as stated in the *Kathopanishad* (3 6 10–11) and *Gītā* (3 42).

इन्द्रियाणि पराण्याहुरिन्द्रियेभ्यः परं मनः ।
मनसस्तु परा बुद्धिर्यो बुद्धेः परतस्तु सः ॥
महता परमव्यक्त अव्यक्तात् पुरुषः परः ।
पुरुषात् हि नहि परं किञ्चित् सा काष्ठा सा परागतिः ॥

These five correspond to the five *puras* or *Pindas* named as 1. स्वयंभू 2. परमेष्ठो 3. सूर्ये 4. चन्द्र, 5 पृथ्वी Corresponding to these five, the Rishi principle which was called *asat* and was

undifferentiated in the beginning became differentiated into five categories for the sake of manifestation. The subject has been treated in a fuller manner in the Matsya and the five classes of the Rishis are named as follows :—

1	2	3	4
Name of Rishi	Other Names	Name of Ātmā	Name of Pancha- pura or loka
1. परमपि	स्वय उद्भूत, एकपि	अव्यक्तात्मा महान् आत्मा	स्वयम्
2. महर्षयः.	ईश्वरः, शेषेश्वरः, ब्रह्मणः, १० मानसपुत्रा.	महात्मा = विज्ञान बुद्धि	परमेष्ठि
3. ऋषयः.	१०	अहंकारात्मा = प्रज्ञान, मनस्	सूर्य
4. ऋषीक, ऋषीका or ऋषिका.	सप्तर्षयः, गर्भोत्पन्ना.	इन्द्रियात्मा = प्रणात्मा	चन्द्र
5. ऋषि पुत्रा	देहात्मा, भूतकृत = मन्त्रकृत, श्रुतपंक	भूतात्मा, = शरीर	पृथिवी

(Their number is 92 as given in the Matsya)

The whole idea was that the creation exists at two levels i.e., *asit* and *sat*. Both of them bear the name of the Rishi. That which is *asit* existed as *Paramarshi* on the single undifferentiated Principle or *Prana* (प्राणावाक् रूपयः असत्, शतपथः ६।१।१). The Brāhmaṇa writers explain the etymology of the Primal single Rishi (also called एकपि) as derived from the root *Rish* to go (यद् अश्रुष्यं तस्माद् ऋषयः, शतपथः ६।१।१). The Matsya Purāṇa explains this in toto,—

ऋषिर्हि सा गतो धातुर्विद्या सत्यं तप श्रुतम् । एष सन्निवयो यस्माद् ब्रह्मणस्तु
तस्तुपि ॥ निवृत्त समकालान् च बुद्ध्याव्यक्त ऋषिस्त्वयं । ऋषते परमं यस्मात् परमपि
सत् स्मृत । गत्यर्थाद् ऋषतेर्धातोर्नाम निवृत्तिवारणं यस्माद् एष स्वयंभूतस्तमान्
च ऋषिता मता ।

Here निवृत्ति is the same as निरुक्ति or निर्वचन (etymology) which is derived from ऋप् to go

From the single and undifferentiated परमपि or एवपि प्राण identified with ब्रह्मा or नारायण are created the ten Rishi Prānas known as ten mind born sons of Brahmā and stationed in Mahāt or Virāja, also known as the ten constituents of Virāja

Their names are—१ भृगु, २ मरोचि, ३. अत्रि, ४. अङ्गिरस, ५ पुलः, ६ क्रतु, ७ मनु ८ दक्ष, ९. वशिष्ठ, १०. पुलस्त्य. These have different temperaments and represent architypal moral traits or prānic tendencies. These are also named the ten Maharshis who have been discussed in chapter 3. In the third category are the twelve Rishi prānās said to be the sons of the ten mind born sons of Brahma who are simply named Rishyah. They are of two kinds, namely, mānasa and aurasa or Śārira which evolve the Bhūtas. These twelve are named as काश्यप, बृहस्पति, कश्यप, अश्विन, उत्तम, वामदेव, अगस्त्य, कौशिक, वदम, वालखिल्य, विश्वामित्र. The number twelve seems to be an expansion of the original seven Rishis known as the Sapta Angiras, Sapta Viprah, the number twelve being arrived at several Rishis from the same ancestor. For example काश्यप and अश्विन belong to the same family of भृगु, गौतम, उत्तम and वामदेव to one family.

The fourth class was that of the Rishukas who are said to be born from the womb (गर्भोत्पन्न). They are also said to be twelve in number. In the fifth stage are the actual Rishis on the human plane who were descendants of the seven ancestral Rishis and were 92 in number, being the seers of Vedic mantras and therefore known as मन्त्रकृत and Śrutarshis.

The list of the 92 Rishis who were the authors of the mantras (मन्त्रकृत) of the RV is given with a full enumeration of the names under each family, e.g. 19 under Bhrigus 33 under Angirasas, 6 under Kasyapas 6 under Atri, 7 under Vasiṣṭha, 13 under Viśvāmitra (कौशिक), 3 under Agastya, 2 under Kshatriya seers and 3 under the Vaisya group as shown in the table below

FIVE KINDS OF RISHIS

[पञ्चधा ऋषिजातिः]

I परमर्षि [= एकर्षिः, स्वयम्भुः]

II दशमहर्षयः [ब्रह्मणः दश मानसाः पुत्राः]

- | | |
|------------|--------------|
| १ भृगु | ६ क्रतुः |
| २ मरीचिः | ७ मनुः |
| ३ अत्रिः | ८ दक्षः |
| ४ अङ्गिराः | ९ वसिष्ठः |
| ५ पुलहः | १० पुलस्त्यः |

III ऋषयः औरसाः

- | | |
|-------------|------------------|
| १ काव्यः | ७ भगस्त्यः |
| २ बृहस्पतिः | ८ कौशिक |
| ३ कश्यप | ९ कर्दम |
| ४ च्यवन. | १० बालखिल्या |
| ५ उतथ्य. | ११ विश्रवाः |
| ६ वामदेव | १२ शक्तिवर्द्धनः |

IV ऋषीनाः

- | | |
|-------------|------------|
| १ वत्सरः | ८ सुचिन्तः |
| २ नग्नहू | ९ शावः |
| ३ भरद्वाज | १० सपराशरः |
| ४ दोर्घतमा | ११ शृङ्गी |
| ५ बृहदश | १२ शंखपात |
| ६ शरद्वत | १३ वैश्रवण |
| ७ वाजिश्रवा | |

V ऋषिपुत्राः

१—भृगवः

१—भृगु, २—वाश्यप, ३—प्राचेता, ४—दधीच, ५—आत्मवान्, ६—ऊर्व, ७—जमदग्नि, ८—वेद, ९—सारस्वत, १०—घाष्टिपेग, ११—च्यवन, १२—पीतहव्य, १३—वेधस, १४—वैश्य, १५—पृथु, १६—दिवोदास, १७—ब्रह्मवान्, १८—गृत्स, १९—शौनव ।

२—आङ्गिरसाः

१—अङ्गिरा, २—प्रित, ३—भरद्वाज, ४—तदमण, ५—कृन्वाच, ६—गर्ग, ७—स्मृति, ८—संश्रुति, ९—गुह्योत, १०—मान्याता, ११—अम्बरोप, १२—पुनताम, १३—पुरपुरा, १४—स्वप्रव, १५—सदस्यवान्, १६—भजमोड,

१७—स्वहायं, १८—उत्कल, १९—कवि, २०—पृषदश्व, २१—विरूप,
२२—काव्य, २३—मुद्गल, २४—उतथ्य, २५—शरद्वान्, २६—वाजिश्रवा,
२७—अपस्यौष, २८—सुचित्ति, २९—वामदेव, ३०—ऋषिज, ३१—वृहच्छुल्क,
३२—दीर्घतमा, ३३—कक्षीवान् ।

३—काश्यपाः

१—कश्यप, २—सहवत्सार, ३—नैध्रुव, ४—नित्य, ५—असित, ६—देवल ।

४—अत्रयः

१—अत्रि, २—अर्द्धस्वन्, ३—शावास्य, ४—गविष्ठर, ५—वर्णक,
६—पूर्वातिथि ।

५—वासिष्ठाः

१—वसिष्ठ, २—शक्ति, ३—पराशर, ४—इन्द्रप्रतिम, ५—भरद्वसु, ६—मित्रावरुण,
७—कुण्डिन ।

६—कौशिकाः

१—विश्वामित्र, २—गाधेय, ३—देवरात, ४—बल, ५—मधुच्छन्द, ६—अचमर्षण,
७—लोहित, ८—भूतकील, ९—अम्बुधि, १०—देवश्रवा, ११—घनञ्जय
१२—शिशिर, १३—शालङ्कायन ।

७—अगस्तयः

१—अगस्त्य, २—दृढद्युम्न, ३—इन्द्रबाहु ।

८—क्षत्रियाः

१—मनुर्ववस्वत २—पुरुषवा ।

९—वैश्याः

१—भलन्दक, २—वासाव, ३—सङ्कील ।

कुल योग—१—भृगवः—१९

२—आङ्गिरसाः—३३

३—काश्यपाः — ६

४—अत्रयः — ६

५—वासिष्ठाः — ७

६—कौशिकाः — १३

७—अगस्तयः — ३

८—क्षत्रियः — २

९—वैश्यः — ३

योग = ६२



THE STORY OF TĀRAKĀSURA

[तारकाख्यान M 146 160]

Chap 146 160 describe in great detail the story of the rise of Tarakasura the birth of Kumara and his slaying the Asura. The story is related first synthetically in seven slokas (*Sankshepna*) and then analytically (*Vistarena*) in 1569 slokas. The title *Kumara Samblava* appears in the colophon of chapters 154 158. The worship of Svami Kartikeya as Kumara began in the Kushana period as shown by the images found in Mathura art. It was at first a *Balagraha* or gnome of a disease affecting children but gradually its importance began to grow superseding every other minor deity and finally Skanda being elevated to the status of a national God. The whole Saga of the marriage of Śiva and Parvatī was brought into the picture of the birth of Skanda. The perfection of the legend with its beginning and denouement is best seen in the *Kumara Samblava* of Kalidasa a sublime piece of poetry than which a better *Kavya* of æsthetic inspiration has seldom been conceived. The story of *Kumara Samblava* as told by Kālidasa seems to have been subsequent to the longer and tangled version of the Puraṇa.

THE SHORTER VERSION— Vajranga was a Daitya whose son was Taraka. He turned out the Devas from their abode. They went to Brahma who assured them and said Give up your fear. The son of Śiva born from the Daughter of the Mountain Himalaya will smite the demon (M 146 57). Then after the lapse of some time Śiva became infatuated with the beauty of Pārvatī and he allowed his semen to fall in the mouth of Agni, who became the second mother in the birth of Kumara. The semen in the mouth of Agni propitiated the Devas but they could not digest it and so ripped open their bellies and fell in the river Gangā and then in a grove of the *Sira* weeds. From there he was born as Guhī appearing resplendent like Sūrya. When the Boy was only seven days old he killed the Asura Tāraka.

In this summary all the principal motifs of the story are present and it appears that the subsequent elaboration on an

epic scale in more than 1500 verses was the work of some other Puranic poet, that floated into the body of the present text. There is a strong *Plala sruti* at the end of this *Kāvya* which is styled as *Skanda charita* (M 160 32)

LONGER VERSION— Chap 146 being the story that Daksha was the mind born son of Brahma, whose 60 daughters became the mothers of creation. From Diti were born the Daityas who were killed by Vishnu and Indra. Diti became sad and she asked of her husband a boon for the birth of another powerful son and the boon being granted she conceived. But finding a lapse in her routine, Indra entered her womb and divided the foetus into seven by seven (7×7) parts with his thunder bolt. Indra gave to them a place amongst the Gods in the form of the seven Marut hosts.

Then mother Diti again interceded with her husband for a son who should be able to kill Indra. This time the birth of a son to be named Vajranga was promised to her. After long penances she bore a son and this powerful hero at the command of his mother bound Indra and him to Diti as a tiger deals with a deer. Brahma appeared on the spot and at his request Indra was set free, but the lotus born God created a female named Varangi and gave her to Vajranga. Both performed austere penances and after two rounds obtained a boon from Brahmā that a son named Taraka would be born to them (M 147).

Taraka conceived a plan to overcome the Devas and he decided to enhance his strength with *Tapas*. He entered a cave of the Paryātra mountain and began a course of severe penances which began to consume all creation. Brahmā was pleased and Tāraka asked of him a boon not to be killed by any creature or any weapon. Brahmā said no creature can become immortal (न मृज्यते विना मृत्युं देहिनो दैत्यसत्तम, M 148 22). After reflecting, the Asura said, 'Let me then be killed by a boy of 7 days. To this Brahmā agreed.

Tāraka, began to grow in strength and organised his army for defeating Indra. Having learnt of the Asura's preparations

Indra consulted Brihaspati who in preference to other approaches advised the use of force. Indra accepted the advice and all the great leaders amongst gods like Yama, Agni, Vāyu, Varuna, Kubera and others became ready.

Here a list of the banners of the different deities is given, e.g. Varuna had a *Hamsa* bird with design produced by pearls, Kubera a tree made of rubies, Yama a wolf made of wood and iron, Aśvina a Full Vase inset with jewels, Indra an elephant decorated with costly gems (M 148-93-98).

Chap 150 describes with all the power of classical Sanskrit style the battle between the armies of the Devas and the Asuras. In the first round Kālanemi was killed. This made the Danavas furious and they entered again the battle but lost. Another general named Grasana was killed at the hands of Vishnu (Chap 151). In the third round Mahisha was defeated but not killed, and then Śumbha and Jambha hurled their blows against Garuda and Vishnu which made both of them reel and withdraw from the fray (Chap 152).

Thus discomfited Indra hurried to Vishnu, but the latter said that Taraka was really difficult to conquer except by a Boy of 7 days, and in the meanwhile Indra himself should effect the death of Jambha for which he was competent (M 153-13). Indra gathered to his help the Eleven Rudras, named Kapāli, Pingala, Bhīma, Virupāksha, Vilohita, Ajeśa, Sāana, Śāstā, Śambhu & Dhruva (M 153-18-19). Gajasura gave an encounter to the Rudras. After several fluctuating courses the battle took a turn in favour of the Devas and Indra killed Jambhāsura with his *Brahmāstra*. This made Tarakasura himself take charge of the field and the army of the Devas was broken by his crushing blows and the 8 Lokapālas including Indra and Vishnu were bound in his noose as the deer in that of a hunter. He sat on his chariot and came back to his city (Chap 153).

Chap 154 opens with a magnanimous touch in the heart of Tāraka, for when the Devas were presented before him bound hand and foot, he ordered that they should be set free and allowed to roam in the three worlds which was his kingdom.

यथेष्टं स्थीयतामेभिरिदं मे भुवननयम् ।
केवलं पाशबन्धेन विमुक्तैरविलम्बितम् ॥

Being dejected the Gods approached Brahmā for a way out. A sublime *stotra* is given here in the text (Verses 7 15). A literary motif describing the conditions of the Devas in their extreme discomfiture is also given (M 154 18 26) which corresponds to that by Kalidasa (*Kumārasmimbhava* 2 19 27) although the ideas are different. Another 9 verses is a *stotra* to Brahmā again recited by the Devas is of superb poetic quality. Brahmā told the Devas that Tārakāsura could not be killed by them, but he has chosen his death from a boy of 7 days who will be born as the son of Lord Śiva. At present Śiva is without a wife; the daughter of Himālaya will wed him and from their union will be born a son like Fire from the two churning sticks. I have also thought of a way for its fulfilment.

After a few days Brahmā thought of the goddess of Night (Nisādevī). From here the story takes a new turn. Brahmā said to her, 'Listen, O Goddess, the business Taraka, the Asura, cannot be conquered by the Devas. For his death Śiva will beget a son who will slay the demon. Sati, daughter of Dakṣa was Śiva's wife in a previous birth. She will be born in the house of Himālaya. Śiva is performing *Tapas* and she will also do the same. Then from their union will be born a son who will gain victory over Taraka. From her very birth Parvatī will entertain an intense desire for Śiva. They will be united but there will occur some unpleasantness between the two (स्वल्पो वाक्लहो भवेत्). You also have to render some little help in creating this *Viḡṇa*. Śiva will become frozen towards her and she in anger will go to perform *Tapas*. Thereafter as a result of her penances Śiva will beget on her a son who will kill the Asuras. You should also help in this and give a share of your beauty to Umā (स्वांशेन तु सयुक्ता स्वमुमाया भविष्यति). You will then be known as Lkānamśā (M 154 75). Brahmā then made an eloquent prayer to goddess Night as *Onkurī* faced *Gāyatrī*, *Akrāntī*, *Bhūmī*, *Santī*, *Kṣhāntī*, *Dīpā*, *Nīlā*, *īhā*, *Muktī*, *Gītī*, *Kīrtī*, *Mīrtī*, *Ratī*, *Pratī*, *San'ī*, *Bhrāntī*, *Līlī*, *Sam hūti*, *Sthitī*,

Kalirūtri (इत्यनेन विषे देवि स्पैलोरे त्वमचिता M 154 76 83), This string of epithets is very similar to that in the *Devī Mahātmya* in the *Namastasya stotra*. *Lkānamśā* appears to be the same as Goddess *Sinivāli* of the Vedas and her presence was considered essential for motherhood (cf गभं घेहि सिनीवालि, RV X 184 2). She was the ancient goddess of fertility and child birth and now rechristened as *Lkānamśā*. *Parvatī* is the mother who nurtures in her womb the foetus of the future Babe called *Kumārī*, but the foetus will not be complete without one portion of *Sinivāli* or the Moon Goddess. *Kumārā* is the son of *Agni* who stands to be united with a streak of the Moon. *Kumārā* stands for the principle of light and *Lkānamśā* of that of Darkness. She gives a streak of her to *Parvatī* for completing her form. Thus the union of *Lkānamśā* and *Pārvatī* or the two powers of *Soma* and *Agni* is indispensable for the birth of *Kumārā* or the son of *Agni*.

The Goddess of Night went to the lying in chamber of *Menā* and tinged the foetus with her dark shade. Then *Menā* gave birth to *Parvatī* (ब्राह्मे सुहृते सुभगे देव्यसूयत गुहारणिम्, M 154 93).

Indra then thought of *Nārada* and requested him to bring about the union of *Śiva* and *Parvatī*. *Nārada* accepted and went to the house of *Himalaya*. There he was greeted by *Himavān* and *Menā* and *Parvatī* bowed to his feet. The parents enquired about the girl's future husband. *Nārada* revealed that there was no husband born for her and that the girl being deprived of all good signs, would hold in her hands a beggar's bowl and always be roaming about (M 154 145). This grim prospect for their daughter made the parents unhappy. *Nārada* tried to assuage them by explaining the metaphysical meaning of his words which pleased *Himalaya*. *Nārada* then reported to *Indra* what he had done and advised him to send the God of Love to bring about the union of *Śiva* with *Parvatī*. *Kama* went to the spot where *Śiva* was sitting in *Samādhi*. He shot his arrow but God *Śiva* meditated that he had eliminated from within him the subjective element of *Kama* and so the disturbance was coming from an outer source. He opened his third eye and reduced

Kāma to ashes. Then Ratī, wife of Kāma, prostituted Śiva, who said that Kāma would be revived but remain without a body (*Aniṅga*). Parvatī hearing of the fate of Kāma became disappointed in the love of Śiva and decided to undergo *Tapas*. The *Saptarshis* came to dissuade her from her resolution but finding her firm they retired saying, 'Thy wish will soon be fulfilled' (M 154 376). The Munis then went to Śiva and extolled him by reminding of Taraka's evil ways. Śiva said that he had heard of the Daughter of the Mountain whose marriage proposal was being talked —

जाने लोकविधानस्य कन्या सत्वार्यमुत्तमम् ।
जाता प्रालेयशैलस्य सवेतकनिरूपणा ॥

(M 154 406)

Here *Sinketaka* is a technical term meaning marriage. Taking leave of Śiva the Munis went to Himālaya and asked from him the hand of Parvatī for marriage with Śiva. Then they went with him to Pārvatī performing *tapas* and informed her of what had happened. Parvatī came back with her father to her house and there marriage arrangements were made. A detailed description of Śiva's *prasadhana* is given (M 154 428 448). The Devas assembled the items of decoration (दिव्य मङ्गल संभार) on the Gandha Madana mountain. Chamunda gave him a *Kapala mala*, Indra the elephant skin, Vayu adorned his bull, Sūrya, Chandra and Agni became the lights in his three eyes —

वितेनुर्नयनान्तस्था शम्भो सूर्यानिलेन्दव ।
स्वाद्युति लोकनाथस्य जगत कर्मसाक्षिण ॥

(M 154 441)

Kubera gave him a necklace of *Maha ratnas*, Varuna a garland of unfading flowers (स्यास्तु प्रसून वेष्टिता) and the Seven Oceans became a mirror for him and the God was pleased to have a vision of his form in the waters of the ocean —

सप्त वारिवधस्तस्थु कर्तुं दर्पणविभ्रमम् ।
ततो विलोकितात्मान महाम्युधिजलोदरे ॥

(M 154 447)

We cannot help thinking that this is a contemporary reference to the great ocean serving as a mirror for the spreading of the Indian civilization. God Śiva here stands for the Great Deity worshipped in India and it is clearly stated that the ocean turned its watery surface into a paved floor for the march of Śiva's marriage party —

महर्षिर्वा कुर्वत शिलोपम पयः सुरद्विषा गमनमहाति कर्दमम् ।

(M 154-455)

The word *Aram* signified 'mother' and was of special usage in the Sanskrit language of the Gupta age and the same phrase has been repeatedly used in this *kavya* (*Guhāram*, M 154 93, M 154 485, *Viśāram*, mother of the world)

After their marriage Śiva and Pārvatī enjoyed their love. One day Pārvatī out of the toilet remnants of her body created a human form with an elephant's head who filled the earth with his huge body. Pārvatī called him her son and so did Gangā which gave him the name Gaṅgeya. He became the elephant headed god *Vināyaka*.

Here a pleasing inset in favour of tree-planting is given. Pārvatī planted an *Aśoka* sapling and the gods asked her as to the merit that would accrue from planting trees which should be loved as one's own son. To this Pārvatī replied 'A *Vapi* is equal in fruit to 10 wells, a pond to 10 *Vapis*, a son to 10 ponds and a tree is equal in merit to 10 sons (M 154 512). Śiva planned for Pārvatī a palatial house which is described in the true Gupta style as furnished with *Gopura*, *Vedika*, *Stambha*, *Kridagrha*, pearl pendants (लम्बमौक्तिक दाम), walls of semiprecious stones, music halls (*Sangita grha*), etc (M 154 515 531).

GANAS OF ŚIVA— The subject of *Ganas* of Śiva is conveniently introduced. Śiva himself says that the *Ganas* moving playfully on these mountains are dear to him and represent his own form. An interesting list of the grotesque and dwarfish forms and of fabulous features with heads of birds and animals some tall and others stunted, some lean and others corpulent, some wearing

silken clothes and others nude—these are the numerous manifestations of the *Ganas* of Śiva. The meaning is transparent. Each individual is nothing else but a *Gana* of Śiva. The subject of *Ganas* became quite popular in the Gupta period. It was considered to be an auspicious motif and given a place to decorate the friezes of temples. A very large number of them have been found in the Śiva temple at Bhumara excavated by R. D. Banerji. They were depicted in playful poses and each *Gana* is taken to be the prototype of a child of Śiva. They were known in the literature as *Mānuṣakṛīḍitī* (Avantī Sundarī), *Kūmarakṛīḍitakā* (Vasavadatta), *Sisukī* (Avantī Sundarī), *Balīkṛīḍā* (Kādambarī). The Puranas also revert to the description of the *Ganas* again and again (Vishnu Dharma 1 69 6 8 Brahma Purana 213 95 99, Matsya 4 52 53, 163 1 4, 264 3 15, 32 5 14, 3, 45 1 4 Vayu 101 260 284, Harivamśa 2 109 63 8, 2 124 19 24, 2 109 63 84, 3 32 7 10, 3 45 1 4, Linga 1 103 13 34 Anusāsana parva 14 140 165 Kishkindhakaṇḍa 4 15 1, etc). It was in fact an amplification of the original Vedic idea about *Rudrī* being originally one and also with innumerable forms. The same is stated here—

कोटि सख्या ह्यसख्याता नानाविख्यात पौख्या ।
जगदापूरित सर्वमेभिर्ममैर्महाबलै ।
न ह्येषा ह्यनन्तत्वाद् गुणान् वक्तुं हि शक्यते ॥

(M 154 538 541)

Parvatī observed those *Ganas* and also the chief of them called *Ganeśvara* and asked about him. Śiva introduced *Ganeśvara* or *Ganapati* as *Viraka* the Hero, who was dearest to him. Parvatī wistfully said as to when she would have a son like him (ईदृशस्य सुतस्यास्ति ममोत्कण्ठा) To this Śiva replied that she could have *Viraka* as her son and *Viraka* would be satisfied to have her as mother.

एष एव सुतस्तेऽस्तु नयनान्द हेतुक ।

त्वया मात्रा कृतार्थस्तु वीरकोऽपि सुमह्यमे ॥ (M 154 547)

Upon this Parvatī sent her companion Vijayā to call *Viraka* to her presence. When he had come, Uma addressed him in

most endearing terms in a poetic passage of rare charm The verses are not correctly printed in the Poona text but each line is comprised of 12 syllables containing four Ragarnas, the metre is Sragvini (रैधतुभिर्युता सग्विणी सम्मता) Verses 554 575 are as a matter of fact 18½ Sragvini verses and the last two vv 576 577 are in the *Bhujanga prayāta* metre¹ The text is the high water mark of Sanskrit lyrical poetry and it is worth while reproducing it here

THE BLACK GODDESS—Śiva as Mahakala addressed Parvatī as *Kṛishnā* or *Kālī* 'the Black Goddess (M 155 8) The reason for the Goddess being addressed as *Kālī* is given better in the Devī Mahatmya (5 37 41) When Parvatī came to take her bath in the Gangā, a new Goddess born from the five sheaths of her body emanated from her and was called *Kausikī* Then Pārvatī herself turned black as *Kālī* The meaning is that two forms of the goddess are conceived viz her aspects as white and black The white aspect is *Kausikī* and the dark one as *Kālīka* We are reminded here of the two forms of *Rajas*, viz *Sukla* and *Kṛishna* in the Rigveda (अहश्च शुक्लमहरजुंनं च विवर्तेते रजसो, RV VI 9 1) Because of this opposite combination of the two aspects of the same Pranic energy the Goddess is known *Chitrā* or *Chitām* the Variegated Lady She herself confesses that Śiva's addressing her as *Kṛishna* is both an insult and a compliment paid to her form

कृष्णोत्पुक्ता हरेणाह निन्दिता चाप्यनिन्दिता ।
साह तव कर्षयामि येन गौरीत्वमाप्नुयाम् ॥ (M 155 30)

The Goddess began to perform *tapas* appointing Viraka to the duty of guarding the entrance of Śiva's hermitage so that no woman should enter A graphic description of Parvatī's *Tapā-clarya* is given including the motifs of *Pañchagni tapana*, *Stimhila sayana* *Valkala dharana* etc In the meantime an Asura named Ādi son of Andhaka and brother of Baka came to the resi-

1 The text was studied from the metrical point of view by Pt Thakur Pd. Dvivedi (Purāna Vol I pp 77-9) where the Matsya text has been compared with that of Padma (Śrīshakti khanda chap 40, verses 506-523)

dence of Śiva and saw Viraka at the door. Brāhmā had granted a boon to Ādi that his death would depend on his changing of form. In order to avoid Viraka, Ādi assumed the form of a serpent and entered the abode of Śiva unnoticed by Ganeśa or Viraka. There he took the form of Umā, Śiva was deluded and embraced him as Parvatī, but soon recognised that it was Āsuri Māyā. Viraka did not know the truth and reported to Pārvatī the entry of a woman, but Pārvatī had already been informed by Vāyu and she in anger cursed Viraka or Ganeśa that he might have *Śila* or stone as his mother. This seems to be a symbolical reference to the Goddess *Dhṛiṣṇā Parvateyī* whose nature is that of *Aśma Soma* or *Aśmā khaṇa Prāṇa*, i.e. the energy which remains unmodified in the centre like a *Vajra*. It is she who gives birth to Viraka. She then came back to her residence and Brāhmā gave her a boon that she would become Golden in hue and obtain the love of Śiva in the form of *Ardhī nārīśvara*. Brāhmā also added 'O Goddess of Night! you were *Ekānamsā*, now go to the Vindhya mountain and fulfil there the purpose of the gods. The lion will be your vehicle, *Pañchāla Yaksha* will be your attendant'. Thus addressed Kauśikī went to Vindhyaśrī and Uma came to Śiva. This is an obvious reference to the motif in the *Devī Māhātmya* about one of the forms of the goddess as *Vindhyaśrī* who is here identified with Kauśikī.

When Umā came back in the form of Gaurī, she was halted by Viraka but soon they were reconciled and Śiva and Parvatī entered upon marital joys. The seed of Śiva was first taken by Pārvatī and then ejected and received by the god of Fire through whom it entered the belly of all the gods, but it could not be digested and burst out to become a pool of fresh water. There the Six *Kṛttikā* Mothers drank it and offered it to Pārvatī who conceived but the Babe came out of her right side.

विपात्य देव्याश्च सतो दक्षिणा कुक्षिमुदगतः (M 158 48)

Indra's birth is also said to have been oblique from his mother's side and similarly that of Buddha. This corresponds to the oblique ray (तिर्य्यगो विसर्गोरश्मिरेषाम्, RV. X

129 5) of light or *Prāna*, which is without beginning and end and is like a transverse diving

He was born as a boy having six heads (*Śādanana*) and holding a *Sakti*. Since he was destined to kill *mara* the evil *ku* Asuras, he became known as *Kumara*. The six *Krittikas* had united in a single *Śakha* and therefore he as their son was known by the two names of *Karttkeya* and *Viśakha* —

स्वन्दो विशाख षड्वक्त्र कार्तिकेयस्तु विभुत (M 159 3)
Viśakha and *Karttkeya* were joined together by *Indra* and on the day of *Śaṣṭī* he was anointed as lord *Gula* by all the gods headed by *Brahmā*, *Indra* and *Vishnu*. *Indra* offered to him his daughter named *Devasena* who became his wife, *Tvashta* gave to him a toy as *Kukkuta* who could assume any form
 ददौ क्रोडनक त्वष्टा कुक्कुट कामरूपिणम्

Thus equipped as the Commander of the Divine army he was praised by all the Gods by means of a *stotra*. *Indra* seeing that the time was ripe sent a message to *Taraka* so that he should try his strength against *Skanda*. Then follows an account of the battle between *Guha Mahasena* and *Tarakasura* in which the Asura was slain. This is stated in the colophon to be *Skanda clarita* or *Skanda katha* (M 160 30 32)

It is at once obvious that this version of the story of *Skanda* is in many ways different from that of *Kalidasa's Kumara Samhava*. The Puranic account seems to have been drawn to a great extent from folk lore and mythology which is at places puerile. As at present found it is a jumbled version in which several strands have met and mingled. The full glory of *Skanda* does not come into relief in the Puranic version. The references to *Shasṭī*, *Mahasena*, *Viśakha*, *Kumara* and *Skanda* point to the version that is preserved in the *Āranyaka parva* and in the *Kasyapa Samhita* of a six headed goddess with four brothers named *Viśakha*, *Mahasena*, *Kumara* and *Skanda*. As we have already stated they are depicted together on a coin of *Huvishka*. Out of this incoherent material *Kalidasa* with the genius of a great poet has created a matchless epic in the form of *Kumāra* which is the main theme of the Vedic and Purānic

Kumara vidya has emerged in full lustre describing the birth of Skanda from the union of Śiva and Parvatī, the Universal Parents. It is a grand conception which holds good not only on the *Adhidaivata* plane but offers a complete commentary on the Yoga doctrine of *Kundalini* and the Six Chakras expressed in as clear and powerful terms as any symbolism can command. This will be evident from the following commentary on Skanda offered here.

MEANING OF KUMĀRA

(KUMARA—VIDYĀ)

The legend of *Kumārī* as amplified in the Puranas is purposive in order to explain the ancient *Kumara vidya* or the metaphysical doctrine of *Ajñā* as the miraculous Babe (Chitra Śiśu RV X 1 2). This Babe is the same as Kumara Agni which is but another name of Rudra as often identified in the Brahmanas (यो वै रुद्र स वे अग्नि, SB 5 2 4 13 एष रुद्रो यद् अग्नि, TB 1 1 5 8 8). The most mysterious power produced in matter is life or consciousness and that is called *Pranañjñā* or *Rudra* or *Madhya Prana* or *Indrī*. From the point of view of Vedic symbolism they are of the same nature.

ASHTAMURTI RUDRA—*Rudra* in Puranic terminology is called *Ashtamurta* i.e. he has eight forms. As Kalidasa has enumerated them, they are as follows —

- 1 Prithivī (सर्वबीज प्रकृति)
- 2 Jala (या सृष्टि सन्दुराद्या)
- 3 Agni (वहति विधिहृत या हवि)
- 4 Vajra (यया प्राणिन प्राणवत)
- 5 Ākāśa (श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्)
- 6 Sūrya
- 7 Chandra } (ये द्वे कारे विषत)
- 8 Manas (या च होत्री) same as Yajamānī, Dikshita
Brahmana (Abhyūñāna Śākuntala 1 1)

These eight forms of *Śiva* are material (*Prākṛita*) and are essential for the manifestation of life. They are the lower



Kārttikeya holding Spear and Cock From Mathura , c. 3rd Cent A.D.



Kārttikeya on Peacock, being anointed as the Leader of Divine Army by Brahmā on right and Śiva on left
Mathura, 5th cent. A.D.

Prakṛiti (Aparā Prakṛiti) or also called *Kṣhara-Puruṣa* (क्षरः सर्वाणि भूतानि)

In Vedic terminology these were known as the *Aṣṭa Vasus*. It is explained that they are called *Vasus* because they make all creatures manifest in concrete form or as embodied :—

एते हीदम् सर्वं वासयन्ते ते यदिदं सर्वं वासयन्ते तस्माद्वसवः (SB 11. 6 3 6). How many are the Vasus—कतमे वसव इति । अग्निश्च पृथिवी च वायुश्चान्तरिक्षादित्यश्च द्यौश्च चन्द्रमाश्च नक्षत्राणि चैते वसवः (SB 11. 6 3 6) Here *Prithivi*, *Agni*, *Vāyu*, and *Dyauh* (Ākāśa), *Surya* and *Chandra* are clearly named. But *Antariksha* and *Nakshatra* are obscure names which on the surface do not seem to tally with the list of Kālidāsa. As a matter of fact *Antariksha* stands for *Jala*, since the waters are stored up in the airy mid region (अन्तरिक्षम् वा अपाम् सघस्यम्, SB 7. 5 2 57). Similarly *Nakshatra* is that which is not *Kshatra*, an etymology approved by Pāṇini (Ashtā 6 3 75), deriving the word not from the root *Naksha* but with the negative particle added before *Kshatra*. *Kshatra* is temporal power (*Regnum*), the opposite of which is *Brahma* (*Sacerdotium*) referring to spiritual authority. Therefore *Nakshatras* of the above list of the eight *Vasus* stands for the principle of *Brahma* or *Brāhmaṇa*, as is also clearly stated in another Vedic text —

ब्राह्मणो वा अष्टाविंशो नक्षत्राणाम् (TB 1 5 3 4)

Of the above eight forms of *Sua* or the eight *Vasus*, there are three clear groups or categories representing three elements of manifestation. They are as follows —

- I Bhūta mātṛā = *Prithivi*, *Jala*, *Teja*, *Vāyu*, *Ākāśa*
or the five gross elements
- II Prāṇa mātṛā = *Surya* and *Chandra*, symbolising
Prāṇāpāna the hot and cold aspects
of the single Vital Power
- III Prajñā mātṛā = *Manas* or *Mind*, which is the
Yajamāna of the bodily *Yajña* and

is also mentioned as Dikshita Brahmana in the Purānas.—

आत्मा तस्याष्टमी मूर्तिर्यजमानाह्वया परा ,

दीक्षित ब्राह्मण प्राहुरात्मानश्च मुनीश्वरा ।

(Lingā, 2 12 43 44)

These eight forms of *Śiva* bear also other names. In the Brāhmanas it is said that the central *Prāna* (*Madhya Prāna*) came to reside within this body. He cried for food and therefore was called *Rudra* (यदरोदीत्तस्माद्रुद्र, SB 6 1 3 10). This *Madhya Prāna* is symbolised as the Babe or *Kumāra* which is the same as the conscious life principle manifested in matter (अथ वाव शिशुर्योऽयं मध्यम प्राण, Brh Up 2 2 1). The meaning of crying or weeping should be clearly understood. It is the vedic principle of hunger (*Aśanāyā*) that is called *Rodana* (SB 6 1 3 10). Agni as life within the body becomes afflicted with hunger or desire for food, i. e. Agni wants Soma and that is his crying or weeping. Seeing that the newly born Babe was crying, the Gods said, 'Let us give food and pacify' (अन्न अस्मे सम्भराम तेनैव शमयामेति, SB 9 1 1 2).

The Brahmana writer also propounds the theory of the eight names of *Śiva* as follows —

तान्येतानि (Rudrah, Śivah, Paśupatih, Ugrah, Aśanih, Bhavah, Mahadevāh, Iśanih) अष्टावग्नि रूपाणि कुमारो नवम, SB 6 1 3 18.

These eight names correspond to the *Aśhamutis* of *Śiva*, singly none of them is able to create life but when they unite then they incarnate as *Kūmāra* which is said here to be the ninth creation of *Rudra*. The meaning is quite clear. It is that the lower *Prakṛti* which is eight fold and symbolised as the *Aśhamuti* aspect of *Śiva* is inadequate for the manifestation of life but when consciousness or *Chetana* or *Jīva* or the *Pura Prakṛti* enters the physical sheath of the body, then that is the birth of *Kumāra*. In the words of the Gītā the eight elements of *Prakṛti* are called *Aparā Prakṛti* and *Jīva* as *Parā* —

भूमिरापो अन्नो वायु इन्द्रियो बुद्धिरेव च ।

महेश्वर इतीय मे भिन्ना प्रवृत्तिरष्टधा

जीवभूता महाबाहो प्रवृत्ति विद्धि मे पराम् (Gītā, 7 4 5)

Thus *Kumāra* is the principle of life, *Prānāgni*, as manifested in Matter. He is the son of *Śiva* and *Pārvatī* where *Śiva* is the principle of *Puruṣa* and *Pārvatī* that of *Prakṛti* or Matter. In order that *Kumārāgni* which was invisible before may descend to the level of Matter and become manifest, it is essential that both *Śiva* and *Pārvatī* should be united and from their marital union a new force or power is produced, i.e. *Skanda* or *Kumāra* or the Miraculous Boy (अद्भुतस्याद्भुतं पुत्रम्, *Āraṇyaka Parva*, 213 2) Agni as *Prāna* is the most mysterious principle of energy and truly called *Adbhut* or *Chitra* in its manifest form also it remains *Adbhut* and its mystery is unknown.

DOCTRINE OF ASHTAMURTI— The doctrine of *Aṣṭa murti* was taken up by the Paśupati Śaivas and much amplified as enunciated in the following śloka of the Mārkaṇḍeya Purāṇa¹. These may be tabulated as follows

Name of Śiva	Elements	Pañchamukha
1- <i>Sarva</i>	— Prithivī	(= Sadyo-jāta)
2 <i>Bhava</i>	— Jala mūrti	(= Vāmadeva)
3 <i>Rudra</i>	— Agni mūrti	(= Aghora)
4 <i>Ugra</i>	— Vāyu mūrti	(= Tatpuruṣa)

¹ प्रादुरासीदथाङ्घ्र्यस्य कुमारो नीललोहितः ।
 रुरोद सुस्वर सोऽथ द्रवश्च द्विजसत्तम ॥
 किं रोदिषीति तं ब्रह्मा रुदन्तं प्रत्युवाच ह ।
 नाम देहीति तं सोऽथ प्रत्युवाच जगत्सतिम् ॥
 रुद्रस्त्व देव । नाम्नासि मा रोदीर्घैर्मावह ।
 एवमुक्तस्ततः सोऽथ सप्तकृत्वो रुरोद ह ॥
 ततोऽन्यानि ददौ तस्मै सप्त नामानि वै प्रभु ।
 स्थानानि चैषामष्टानां पत्नी पुत्राश्च वै द्विज ॥
 भव सर्वं तथेशानं तथा पशुपतिं प्रभु ।
 भोममुग्रं महादेवमुवाच स पितामह ॥
 चक्रे नामाययैतानि स्थानान्येषाञ्चकार ह ।
 सूर्यो जलं मही वह्निर्वयुराकाशमेव च ।
 दीक्षितो ब्राह्मणः सोम इत्येतास्तनवः क्रमात् ॥

- 5 *Bhūma* — Ākāśa mūrti (=Īśana)
- 6 *Mahadeva* — Chandramurti
- 7 *Īśana* — Surya mūrti
- 8 *Paśupati* — Yajamāna mūrti

The first five are the gross elements of Matter, the next two represent the polarity of *Prāna* and *Apāna*, the heat and the cold principles, and the last one stands for the Mind or consciousness. According to the Upanishadic statement, manifested life in each organism comprises three categories

एतन्मयो वाऽन्नयमात्मा वाङ्मयो मनोमय प्राणमय (ŚB 14 4 3 10)

Here *Vanmaya* is the same as *Bhutamaya*, for *Vāk* or *Śabda* is the attribute of *Akasa* which is the symbol for all the five elements. We may understand the above eight forms of *Sua* or eight *Vasus* as follows

- (a) Matter or physical body—*Bhūta matrā* = *Prithivi*, *Jala*, *Tejas*, *Vayu*, *Ākāśa* = Physical Man
- (b) Life—*Prana matrā* = *Prana Apāna* or *Surya Chandra*, Vital Man
- (c) Mind—*Prajna mātrā* = *Manas*, also called by various names as *Hotri*, *Yajamāna* or *Dikshita Brahmana*

All bodies with organised life are constituted of the five elements of Matter, they are energised by the dual vital force of *Prāna* and *Apāna*, and all of them are illuminated by the principle of mind or consciousness, i.e. *Manas tattva* or *Buillhi* or *Samyā*, which is two-fold, viz. *Prajñan* or the lower mind and *Vijñāna* or the higher mind. These three factors coalesced into one like the three cities of *Tripura* are pierced by a single shaft of *Rudra* which is life itself and is named as *Rudra* or his son *Kumara*.

Kumara Vidya in Yoga and Tantra—Besides the above enunciation of *Kumara vidya* which was rooted in Vedic symbolism, the Puranas also take it further as inspired by the Yoga and Tantra doctrine. Their main interest is the interpretation of *Kumara* within the body itself because it is the real physical,

vital and psychical substratum that is the body in which manifest life is functioning. In this approach we find several new symbolical statements like the six faced god *Kārtikeya* (*Shaḍānana*) born of six mothers *Shāṇ māturaḥ*, son of *Pārvatī*, son of Fire, whose birth was in the grove of reeds (*Saratapa-bhava*) husband of *Deva-senā* with his ensign the *Kukkuṭa* or *Majūra*, anointed by *Brahmā* and *Śiva* as the generalissimo of the divine army, wielder of *Sakti* with names like *Gula*, *Mahāsena*, *Vishākha*, *Viraka*, and lastly the meaning of his victory over *Tārakāsura*. Each one of these symbols has a meaning and purpose in Purāṇic imagery as supplemented by the Yoga and Tantra Āgamas. For this purpose a minute study of the anatomical structure of the central nervous system that is of the higher brain (cerebrum), lower brain (cerebellum), of the magnum foramen or the opening through which the lower most extension of the nervous system enters the brain, spinal column (*Meru Parvata* or *Himālaya*) spinal cord (*Sushumnā*), central nervous energy (*Kundalinī*) the six plexus or nervous centres (*Shaḍchakra*) etc was made and applied to *Yogic Sādhana*. What actually was observed is the existence of the spinal column having 33 vertebrae (*Parvan*) which together make up the spinal column or *Meru daṇḍa*. This is the *parvata* or mountain within the body and the power that is generated in the system is naturally given the name of *Parvatarāja-Putrī* or *Parvatī*. This *Pārvatī* has two aspects, the first when it is lying dormant in the lowest *chakra* and is considered to be *Kūmārī* (the maiden). She is awakened and thus entering the magnetic sphere of consciousness becomes eager to meet *Śiva* who is the centre of cosmic consciousness within the body located in the higher mind called the *Sahasradala-Kamala* or *Ājñā chakra*. This union of *Pārvatī* and *Śiva* cannot take place so long as *Pārvatī* is soiled in Matter and she is proud of her physical charm. Physical beauty is merely the attraction of matter and rejected by *Śiva*; that is the idea behind *Kāma* or the God of Love being consumed to ashes by the third eye of *Śiva* which is the eye of wisdom or self-knowledge that is opened as the fruit of *Samādhi*. *Śiva* in *Samādhi* represents the principle of illumination that has con-

quered death and rises above the temptation of matter. What happens in *Yoga* is a progressive *Sādhana* of the *Kundalinī* power, that is control over the energy of each *chakra* and thus rising higher scale she becomes the mistress of all the five *chakras* which control the five material elements of the earth, water, fire, air and sky. A *Yogi* who has ascended in his *Sādhana* beyond these five *chakras* rises above all temptation of matter. In simple words, the power of his mind becomes so organised and perfect that physical temptation of sense, pleasure do not at all disturb him. He becomes conscious of reality and the five senses fail to move him (cf. Kalidasa, *Raghu* 4-7). Rising above the sheaths of matter or the temptation of the senses or conquering the five *chakras* (Coccygeal, Sacral, Lumbar, Dorsal and Cervical region), the *Yogi* enters the sixth *Ājñā chakra*, so called sub-conscious and unconscious because all forces are brought under the conscious control. This is the true meeting of *Śiva* and *Parvatī* expressed as Marriage, for there is nothing higher and more mystical than the principle of marriage which brings about the most profound condition of the union of the two principles of *Puruṣa* and *Prakṛti* in the form of *Ardha varisvara*.

SUBLIMATION OF MIND — *Tapas* or the sublimation of lower nature as manifested through the body *Prana* and *Manas* is the only way of attaining to the level of *Ājñā chakra*. This is what *Parvatī* does. Instead of *Rupa* which belongs to the body or matter she ascends to the height of *Tapas* which belongs to the level of *Manas* or consciousness as the poet puts it '—

तथा समक्षं दहता मनोभव पिनाकिना भग्नमनोरथा सती ।
निनिन्द रूप हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता ॥
इयेष सा कर्तुमवन्ध्यरूपता समाधिमास्थाय तपोभिरात्मन ।

(Kumārasambhava, 5 12)

THE SIX CHAKRAS— The six *chakras* with their physico-chemical and psychical powers are the six mothers of *Kumara*. The power which comes to the *Yogi* after his victory of the energy in the six *chakras* is a new incarnation known as *Kumāra*. It is the same bodily energy but in a new birth.

destined to obtain with the help of the *Devas* victory over the *Āsuric* forces. He is therefore called the son of the six mothers. The asterism of *Kṛttikā* is made a convenient symbol of the six mothers because in the Pleides there are six stars. For the same reason the new god is called six faced (*Shadanana*). His birth takes place in the long cavity (*Guha*) of the spinal column, i.e. in the *Sushumnā* which is the spinal canal and therefore he is named *Guhā*.

The physical structure of the spinal column consists of 33 vertebrae making up the five *chakras* as explained above. Each vertebra is superimposed on the other forming one long reed which is known as the Golden Reed (*Hiranyā Vetasā*) or the garland of golden lotuses (*Pushkara śray*). The structure of each vertebra is such that in the centre there is a hole whereas on the two sides are two projections which also have a small perforation through which the right and left nervous cords pass. In the centre canal called *Sushumna* there is filled the secretion called cerebro spinal fluid which saturates the central nervous system and also the brain and is filled not only in the spinal canal below but also in the four ventricles of the brain. It is the most refined and valuable secretion in the human body and its physiological functions are also most subtle and mysterious. It is the *Soma* or the elixir of immortality which is also the *Rctis* or the humidus radical of the whole organism. In *Yogi*, utmost emphasis is laid on the purification and conservation of the vital energy that is in the *Soma* or *Rctis*. As a matter of fact this seed is not only the germ of physical and physiological functioning but also the highest mental functioning both of the lower and higher minds or of the conscious, subconscious and supracconscious minds. This is the real *Soma* which feeds the brain cells and the grey matter. It is said to be the heavenly stream of *Ganga* which flows through the three regions and makes a cross circulation. The spinal column is the *Prithvī Loka*, the cerebrum is the *Dyuloka*, the intermediate region *Anitirika* is the cerebellum or the lower brain which lies between the two and is a link for all the nervous intimations passing up and down. The spinal canal

enters the lower brain through an orifice which is called *Magnum Foramen* and may be identified as the *Krauschi Dvār* or *Krauncha Randhra* the curved hole which was conquered by *Kumārī*, whereby he was known as *Krauscha darana*. The spinal cord first rises above and then has to take a little twisted turn in order to enter the magnum foramen which is placed at the bottom of the bone in the head and thus justifies the name *Krauschi* (from *krucha kṛitlye*)

THE THREE NADIS— The spinal cord which is the *Sushumnā* is given the name of *Agni*. The left cord which passes through the hole on the left side of the vertebrae is called *Idā* or *Gangā*. The right cord passing through the right side projections of the vertebrae is known as *Piṅgala* or *Yamunā*. In the central spinal canal or tube there is no nerve as such and this is called the hidden *Sarasvatī*. These three cords start from the lower most *Muladhāra Chakra* (*Yukta Trivenī*) and having entered the brain they part company and spread in various directions (*Mukta Trivenī*). There were all Yogic symbols to describe the physiological basis of the bodily energy. But their real meaning belongs to sphere of subtle *Prāṇic* and psychic *Sādhana*.

MEANING OF SKANDA— So far as the symbol of *Skanda* is concerned, he represents the integrated power of all the six *Chakras* or six *Kṛttikā* Mothers and therefore called *Kārtikeya*, each *Chakra* being a *Kṛttika* mother. The word *Kṛttikā* also refers to the principle of *Kṛtti* i.e. the skin or hide or the enveloping element of each *Chakra* which separates the one from the other. All the six mothers feed and suckle the Babe with the milk from their breasts. So the central nervous system or the spinal column is conceived as a single branch (*Śaklā*) but with six joints and therefore the power that is produced there is called *Viśākha* (M. 159.2.3). On the basis of the symbolism of the three *Nādis* as Moon, Sun and Fire, *Skand* is described as the son of fire [(*Agni*) (cf. Kalidasa अत्यादित्य हृतवहसुखे सभृतं तद्धि तेज, Megh dūta)], viz. *Sushumna*. It is for this reason that *Agni* is brought into the picture as the mother of *Skanda*. The seed of

Śiva is first deposited in the womb of *Parvati* or *Kundalini* power and then shared by *Agni* (*Sushumnā*) and then by *Gangā* or the river of *Soma* which refers to the cerebro-spinal secretion of fluid in the spinal tube. The seed is finally deposited in the forest of reeds (*Saravana*). The *Sara* or reed is the symbol of the principle of *Prāṇa* encased within the sheath of the body. It is like the *Ishukā* in the *Muṇḍa* as described in the Upanishads. According to the Tantra *Ishika* is the same as immortality or as life (अमृत वा इषीका, आयुर्वा इषीका, TB 3 8 4 3). In the *Śatapatha* each *Sara* is the symbol of a portion or unit brought into existence by the thunder bolt of *Indra* (अथ इन्द्र यत्र वज्रं प्राहरत्तच्छ्रूलोऽशीष्यन्तं स पतित्वा शरोऽभवत्तस्माच्छ्रूरो नाम यदशीष्यन्तं, ŚB 1 2 4 1). Each body is a *Sara* or a splinter from the great mass of Eternal life principle struck by the *Vajra* of *Indra*. In this physical sheath which itself is a forest of innumerable earthly and heavenly powers, a veritable *Saravana*, is produced *Kumāra* or the miraculous Babe who represents the power of *Indra*'s *Vajra* or *Śiva*'s trident both of which become the *Sakti* in his hand which give him the epithet *Sakti-dhara*. In reality, *Kumāra* is the manifestation of *Śakti* or *Parvati* as quickened by *Śiva* or *Rudra*.

MEANING OF VIRAKA—*Kumāra* is called *Viraka* in the legend as given here. He is the Hero anointed as the leader of the divine forces or husband of *Dīrghā*.

IDENTITY OF SKANDA AND GANĒŚA—In the Purāṇic legend as given here *Viraka*, *Skanda* and *Ganēśa* are all identified. It is said that *Śiva*'s host of *Gaṇas* were frolicking on the mountain and one of them who was of the most conspicuous form appeared as elephant headed (*Gajanan* and *Vināyaka*). *Parvati* was charmed with him and wished to have a son like him. When *Śiva* said she might take him to be her son she agreed. *Vināyaka* was then called to *Parvati*'s presence who was addressed as *Viraka*. This is quite valid in the context of symbolism where one cannot insist upon factual happening. In the *Ardhinaṛaīya* form of *Rudra*, the two principles of *Agni* and *Soma* are mingled for the sake of creation. The principle of *Soma* incarnates in

the form of *Gaṇapati* who was the Vedic symbol of *Brahmaṇaspati-Soma* of the Universal ocean of *Rita*. It is the principle of *Ahaṅkāra* or *Manas*, i.e. symbolised as the elephant's head. But the universal must descend to the level of the individual and that is the centre of *Agni* in each organism. *Skanda* represents the manifest form of *Agni*. He is the incarnation of the *Agni* principle. In later mythology they are conceived of the quite distinct deities, but here both are created from the washings of the body of *Pārvatī* and they are identical. *Gaṇapati* is *Vīraka* and *Vīraka* is *Skanda*.

THE COCK.—*Tvaṣṭā*, who fashions different forms (*Rupāṇi pinshati*) gave to *Skanda* the gift of a Cock (*Kukkuṭa*) (ददौ क्रीडनकं त्वष्टा कुक्कुटं कामरूपिणम्, M. 159. 10). The *Kukkuṭa* is the symbol of differentiated *Vāk* or the vowel sounds in their short-long and prolated (ह्रस्वदीर्घं प्लुत) sounds. It is the symbol of *Vāk* or *Agni* and since *Skanda* is the son of *Agni*, his pet bird is the Cock. Every moment he is interesting himself with *Vāk* or *Śabda* which is the symbol of all the five elements.

In Kushāṇa art during the first 300 years of the Christian era (1st century-3rd century A.D.) and on the tribal coins of the Yaudheyas, *Kārttikeya* is depicted with a cock by his side. But later on from the 4th century A.D. *Kukkuṭa* was replaced by a peacock and *Kārttikeya* began to be described as *Mayuravāhana*, a name used in *Amarakosha* and *Kālidāsa* (मयूरवृष्ठाश्रयिणा गुहेन). The association of *Mayūra* is absent in the *Matsya* version and therefore may be taken that the present form of the legend had been drawn up before the third century A.D. and therefore prior to the *Kumārasambhava* of *Kālidāsa*. *Mayūra* or peacock presents an antidote to the serpents or poison of Āsūric energy over which *Skanda* triumphs.

MEANING OF TĀRAKA—*Tāraka* is said to be an Asura. Wherever there is the motif of *Sakti* or energy, we find the relative conception of a *Deva* and an *Asura*. *Tāraka* was the son of *Vajrāṅga*, viz. of the 'Thunderbolt Body' which has a

reference to the same symbolism as that of Sara or the reed fashioned by the *Vajra* of *Indra*. Body is the *Vajrāṅga* and *Taraka*, his son, symbolises the principle of Mind. *Taraka* literally means a star. In Vedic symbolism Moon is said to be produced from the mind of the Creator (चन्द्रमा मनसो जात, RV X 90 13). It is the same symbol translated as *Tāraka* which is both divine and Āsuric. The Āsuric form which remains in context with matter and is soiled by it ought to be sublimated. That is the purpose of *Sādhana* and that is the test of success of a Yogi. The victory of *Skanda* over *Tāraka* is a continuation of the *Daivasuram* motif through new symbols and in a new context of *Yogi* and *Tantra*. *Skanda* is said to be an eternal *Brahmachārī*, a *Kumāra*, and howsoever countless may be his incarnations in succeeding lives and generations, he still remains the *Kumāra* or the miraculous hero who is the same as *Agni* or *Rudra* in his transcendental aspect. *Rudra* is one (एको रुद्र न द्वितीयाय तस्ये) but in manifestation as we see in the world round us he is becoming manifest as a hundred and thousand *Rudras* (असंख्याता सहस्राणि ये रुद्रास्त्रि भूम्याम्). It is the same with *Agni* who is both one and many (एकेवाग्निर्वह्निर्वा समिद्ध, RV VIII 58 2).

NARASIMHA AND HIRANYAKAŚYAPA

Chaps 161-163 relate the story of *Hiranyakaśyapa*, the primeval ancestor of *Daityas* (दैत्यान्म आदिपुरुष, M 171 2). He performed *tapas* and *Brahmā* granted him a boon viz immunity from death at the hands of *Devas* and *Manushyas* and *Rishis*, from any weapon from both moisture and dryness and both Day and night. This filled the *Devas* with distress and they approached *Brahma* who assured them that after his merit would be killed by *Vishnu*. For a time *Hiranyakaśyapa* feeling arrogant of his power, became oppressive and then the gods approached *Vishnu* and prayed for help. *Vishnu* gave assurance of his succour. Then assuming a composite form as half man and half lion, he came to the Assembly Hall of *Hiranyakaśyapa*. An elaborate description conventionalised as a *Varnaka* is given of the *Asura Sabhā*.

LIST OF DIVYĀSTRAS:—Prahlaḍa, the son of Hiraṇyakaśyapa, saw the strange form of *Nārāyaṇa* as *Narasimha* and began to praise him in a Stotra (M. 162. 4-13). On hearing the words of his son Prahlaḍa, Hiraṇyakaśyapa reacted violently and commanded his Asura-hosts to deal with the strange lion that had come. He himself attacked with a number of weapons and missiles. A list of about 50 *Divya-Astras* is given, e. g. *Kāla-chakra*, *Vishṇu-chakra*, *Brahma-chakra*, *Raudra-Sūla*, *Brahma-Siras*, *Samāstra*, *Kampana*, *Śātana*, *Kāla Mudgara*, *Samvartana*, *Mohana*, *Gandharva*, *Prasvāpana*, *Pramithana*, *Pāśupata*, *Nārāyaṇāstra*, *Indrāstra*, etc (M. 162. 19-27). Many of these names are the same as in the list of 58 *Astras* in the Bālakāṇḍa of Vālmīki (26. 4-19, Baroda edn). Both seem to have drawn upon a common *Varṇaka* source. It may be noted that these were *Divya* weapons backed by divine ordinances, of which a full list seems to have been compiled by the *Bhāgavata* and *Pāśupata* teachers. The weapons on the human plane were different as used by Asuras and named in this very description (M. 162. 31-32). Forty-six of these *Astras* are also mentioned in the *Harivaṃsa* (3. 44. 6-15). and some of them in the *Ahīrbudhnya Samhitā* (23. 14-31). Two kinds of Thunderbolts, viz. dry and wet or hot and cold (*Sushkārḍyam chāśanīdayam*, M. 162. 20) are also mentioned in the Bālakāṇḍa of Rāmāyana as given by Viśvāmitra to Rāma. In a short inset in the beginning of Chap. 163 a number of grotesque forms of the *Dānavas*—about 25—are given which may be useful for a comparative study of the grotesque element in the *Purāṇas* and in Indian Art as we have mentioned before.

Next follows a description of *Chakras* used by the demon Hiraṇyakaśyapa which filled all directions of space and entered the mouth of Man-Lion. This is a *Bhāgavata* touch in which royal power or all worldly forces were conceived as so many *Chakras*. These were being withdrawn into the body of *Nārāyaṇa-Puruṣa* himself. The idea was a feature of the *Bhāgavata* belief and elaborated in the *Ahīrbudhnya-Samhitā*.

DESCRIPTION OF BATTLE:— An ornate description of

the fight between Hiranyakaśyapa and Narasimha is given. Seven *Miruts* are said to have been agitated, viz *Atiti Pralaha*, *Viviti*, *Udatiti Pirāiti*, *Simuti* and *Puruti* (M 163 32 33). What is important is a geographical touch describing 20 rivers and many Janapadas and mountains, e g —

Rivers—Bhāgirathi, Sarayu Kauśiki, Jamuna, Kaveri, Krishnavenā Suvena, Godavari, Charmanvati, Sindhu Sona (*Kimali prabhati* correct reading *Mel il prihata*), Narmada, Vetravatī Gomati, Purva Sarasvati, Mahi, Kala Mahi Tamasā, Pushpa vahini (= Pushpaja, river Pahu) and Laubitya. In sloka 66 the present reading is corrupt (पत्तन कोशकरण स्रपिवीरजनाकरम्, M 163 66) which should be read 'Pattinari ko a karanam bhumi-meha rajitakaram' (Kishkindha 40 23) a reference found in Sugriva's geography of the Four Directions, where *Koshakara Pattana* refers to a sea port for the commercial silken goods of Bengal and Assam and the land of silver mines of Burma. Some Janapada names also occur but in an unsystematic manner (M 163 66 67, 72 73). What is important is a list of about 25 names of mountains which await to be identified.

In the end the body of Hiranyakaśyapa was ripped open by the sharp claws of Narasimha. The Asura was killed and Narayana returned to his abode on the northern shore of *Kshiroda Samudra* mounting his eight wheeled car (*Ashta chakra Yana*, (M 163 107). *Kshiroda* had become a common motif in the Puranas. Most probably it refers to the Caspian Sea which was known as *Shirwana* upto the time of Marco Polo and often mentioned in relation to *Sveta dīpa*. The background of this motif becomes more clear in the description contained in the Narayani Parva of the Śanti Parva which also describes the *Ashta chakra yana* of *Vishnu*. It appears to us that some Sasanian symbols and religious beliefs were in the background here, but we shall resist the temptation of going into details of the subject here.

MEANING OF NARASIMHA —Generally in other Puranas the two topics of *Varaha* and *Narasimha* are given together. *Narasimha* is a type of *Purusha Pasu* in which the lion

being an animal of the forest is the symbol of the unharnessed energy of the divine *Parameshthi* who is described as the Forest (*Brahmī-rana*). That power of the universal comes to the level of Matter and creates the Man-Lion form. It deals with Hiraṇyakaśyapa or region of *Prakṛiti*. Kaśyapa literally means a cushion or seat of gold or *Hiraṇy*. *Hiraṇya* is the principle of *Prāṇa* which descends to the level of Matter. *Hiraṇya* is *Puruṣa* and *Kaśipu* is *Prakṛiti*. Both of them combine in the Golden Egg in which *Prakṛiti* offers herself as a seat for the divine *Hiraṇyagarbha*. The idea of the legend is that Hiraṇyakaśyapa howsoever powerful in the three worlds succumbs to the might of *Narasimha*.

THE-LOTUS BORN CREATION

Chap. 164-178 is a jumbled account bearing the colophon *Padmodbhava* but mixed up with seven chapters (172-178) describing the Devāsura conflict and named in the colophon as *Tarakāmaya Saṅgrāma*.

MEANING OF PUSHKARA— The Ancient doctrine of *Pushkara* which rose from the depth of the primeval waters and became the seat of Brahmā is here elaborated with all the force and richness of Purāṇic imagination. It is called *Padma-vidhi*, viz. the cosmos as a lotus born from the navel of *Nārāyaṇa* lying recumbent in the ocean :

कथं पादौ महाकल्पे तव पद्ममयं जगत् ।
जलार्णवगतस्येह नाभौ जातं जनादेन ॥
प्रभावात्पद्मनाभस्य स्वपतः सागराम्भसि ।
पुष्करे च कथं भूता देवाः सृष्टिगणाः पुरा ॥ (M. 164. 4 5)

This is a dialogue between *Manu* and *Matsya* and it appears that the subject of cosmogony is reintroduced in a very serious manner but taking into its orbit new motif elaborated specially in the Purāṇas by the Bhāgavata teachers worshipping *Śeṣhaśāyī-Nārāyaṇa*.

GLORY OF NĀRĀYAṆA— In 10 verses there is one of the most powerful reiteration of the glory of *Nārāyaṇa* which had

been once explained in the Vedas and in the Ādi Purāṇas. It is in the true Upanishadic style and inspired from position giving the different cosmic principles which are all identified with Nārāyana. For example, the transcendent being has Nārāyana himself. He is *Vāruṇa* (world wagon) whom Brahma does not comprehend. He is the active energy of all the *Devas*. He is the secret knowledge of *Muhurats*. He is the deity of all *Yajñas*. He is the quintessence of knowledge in all philosophies. He is the object of meditation of the *Adhyatma* thinkers. He is also the hell for sinners. Whatever is signified by *Aditi Dura*, *Aditi Yajñi* and *Aditi Bhuti* is identical with Him. The Vedas declare Him to be *Yajña*. The seers speak of Him as *Tapas*. He is the same as *Buddhi* and *Manas*. He is both *Karta* and *Karaku*, the doer and the cause of action. He is *Akshetrajña*, the knower of the body. He is *Kālī*, the principle of time which makes everything ripen. He is the principle of ripeness itself. He is the seer and principle of *Śradhyayi*. He is the Supreme *Devā*, spoken of in many ways (उच्यते विविधैर्देव स एवाय न तत्परम्, M. 164.24), there is nothing higher than He. He is the *Bhagavan* who creates and destroys everything. It is He who makes all creatures engaged in action and it is He who transcends their becoming engrossed in *Karma*. We worship Him through our *Yajñas* and also seek Him through detachment. He is the speaker and the object of speech. Whatever is heard and is worthy of being heard, it is He. All the legends and the Vedas aim at His description. He is the cosmos and the lord of the cosmos. He is remembered as *Nārāyana*. Whatever is *Satyī*, *Rita*, *Akshara*, whatever was in the past and will be future whatever moves or is stationary is the same as that Ancient Being (*Purana Puruṣa*)¹

मत्स्य उवाच

‘यदि ज्ञातुं मया शक्यमुपिमानेन सत्तमा । कं समुत्सहते ज्ञातुं परं नारायणात्मकम् ॥
 विश्वायनश्च यद्रह्या न वेदयति तत्त्वतः । तत्कर्म विश्ववेदानां तद्रहस्यं महर्षिणाम् ॥
 तमीश सर्वज्ञानां तत्तत्त्वं सर्वदर्शिनम् । तदध्यात्मविदा चित्त्यं नरव च विवर्णिनाम् ॥
 मघिदैवञ्च यदैवमवियत् सुसन्तितम् । तद्भूतमधिभूतञ्च सत्परं परमर्षिणाम् ॥

स यज्ञो वेदनिदिष्टस्तत्तप यवयो विदुः । य वर्ता कारको बुद्धिर्मन क्षेत्रज्ञ एव च ॥
 प्रणव पुरुषरशास्ता एवश्चेति निभाष्यते । प्राण पञ्चविधश्चैव ध्रुव ग्रहार एव च ॥
 बाल पाकश्च पक्ता च द्रष्टा स्वाध्याय एव च । उच्यते विविधैर्देवैः स एवाऽयं न तत्परम् ॥
 स एव भगवासर्वं करोति विनरोति च । सोऽम्माकारयते सर्वान्सोत्येति व्याकुलीकृतान् ॥
 यजामहे तमेवाद्य तमेवेक्ष्याम निर्वृता । यो वत्ता यच्च वक्तव्यं यच्चाह तदप्रवीमि व ॥
 श्रूयते यच्च वै श्राव्यं यच्चा यत्परिजल्प्यते । या कथाश्चैनं वत्त ते श्रुतयो वाच्य तत्परा ॥
 विश्व विश्वपतियंश्च स तु नारायण स्मृतः ।

यत्सत्यं यदमृतमश्वरं परं यच्चद्भूतं परममिदञ्च यद्भविष्यत् ॥

यत्किञ्चिच्चरमचरं यदस्ति चायनत्तत्सर्वं पुरुषवरं प्रभु पुराण ॥
 इति श्रीमत्स्यपुराणे नारायणवश कीर्तनम् । (164 18 28)

YUGA-DHARMA

Chap 165 deals with the subject of *Yuga Dharma* detailing the duration of the four *Yugas* in Divine years and also giving their characteristics from the point of view of *Dharma* and *Adharma* 12000 Divine years make up a *Chaturyugi*

PRATISARGA —Chap 166 draws picture of Dissolution or *Pratisarga* when the great fire of annihilation would consume all and *Narayana* goes to sleep in the *Ikārnava* Ocean having with drawn everything in his own centre —

दग्ध्वा सप्लाव्य च तथा स्वपित्येकं सनातनम् ।

पौराणं रूपमास्याय स्वपित्यमितविक्रमम् ।

एकार्णवजलव्यापी योगी योगमुपाश्रितः ॥ (M 166 19 20)

Fire and water which were regulated in the cosmic *Yajña* are both released in the elemental form and that brings about a state of dissolution (*Pralaya*)

CREATION AS YAJÑA —Chapter 167 describes how *Narayana* becomes conscious again to the process of creation by transforming Himself into *Iajña* (पुरुषो यज्ञं इत्येतद्यत् परं परिकीर्तितम्) All the priests were created by Brahma from his mouth and other limbs. A list of the 16 priests is given who together make up the sixteen fold (*Shodasi*) *Prajapatis* (M 167 11) It is said that the doctrine of *Yajña* is explained in the Vedas *Āitanyakas* and the

Upanishads and the essence of all is that the Great Being or *Purusha* is the same as *Yajña* and the Vedas as being the form of *Purusha* are *Yajñmaya* —

तदेव वै वेदमय पुरुषो यज्ञसंस्थित

वेदाश्चैतमया सर्वे सागोपनिषदक्रिया (M 167 12)

The Vedas the *Yajñas* and *Purusha* refer to an identical principle which is becoming manifest as the cosmos

VISION OF MĀRKANDEYA —Here a short inset of Rishi Markandeya is introduced. At the time of *Pralaya* Markandeya was withdrawn into the womb of *Vishnu* but he was enunited at the beginning of creation. Markandeya is the same as Time *Kala*, and the dynamic process by which creation takes place is brought to a stand still in the body of the Creator when he goes to sleep or when dissolution takes place. The same power of *Kala* is released when the cosmos runs again its renewed course. Mārkanḍeya coming out of the mouth of Vishnu does not realise either his own power or that of *Narayana* until he has a vision of the Eternal Brahman floating on the surface of waters in the form of a newly born Bab poised on a branch of the Banian tree (सुप्त यमोवशाखाया बालमेकं निरैक्षत, M 167 21). That *Narayana Purusha* himself who appeared as of mountain height had become a small child and addressed Markandeya as follows

O dear child who you are? Be not afraid come and take refuge in me. Markandeya became upset and said

Who is here addressing me as child in disregard of my age of a thousand Divine years? To this *Narayana* replied I am thy father O child thy progenitor and giver of life. Why do you not come unto me? Even thy father Angiras worshipped me. Who else excepting one who is of the nature of the gross elements of Matter would not wish to see me playing as a child in the *Ekarnava* Ocean (M 167 45). Mārkanḍeya then became conscious of the presence of *Narayana* in the form of a child (*Balarupa*) and prayed to him for revealing his true nature

MĀRKANDEYA AS TIME— Lord Vishnu then gives an exposition of his true nature identifying himself as *Kala Purusha Agni, Varuna, Indra Soma* etc and as the Great 'Sahasra śirsha Purusha' being everything of the past and the future. In the end there is reference to the principle of the rotation of time (*Kala pariyaya*) to which school of philosophy this doctrine of *Ekarnava* and of the appearance of Mārkaṇḍeya seems to have belonged.

MĀRKANDEYA STORY REPEATED — Two things have to be specially noted. Firstly the *Ekarnava* doctrine had already been enunciated in a different form without the motif of Markandeya which seems to have had come down from the earlier Puranic tradition in accordance with the Vedic motif. The teachers of the Bhāgavata school revised it with Markandeya as the central figure who was a devotee of *Vishnu* and the first to have a vision of *Mahā Narayana* incarnating as a child on a leaf of the Cosmic Tree floating on the surface of the Infinite Ocean. *Bala Narayana* is the symbol of the life principle (*Pranagni*) and is the technique of mother nature by which life is perpetuated by recurrent cycles through eternity. Mārkaṇḍeya and Nārada were the two arch symbols of primeval Rishis accepted as *Parama Bhagavata* devotees and they have been made the narrators of much of the new literature of the *Bhagavata Bhakti* School.

RISHI ĀPAVA OR VASISHTHA — The other point is that Rishi *Āpava* is brought into the picture as performing *Tīpiti*. *Āpava* was the name of *Vasishtha* and two things are said about him firstly that he had concealed himself in the waters and secondly that he was born from the Jar (*Kumbha Samblava*) being the correct reading in *Harivamśa* 3.11.1, against *Kula Samblava* and *Kuṣa Samblava* of *Matsya* both of which seem to be corrupt readings for an original *Kuṭi Samblava*. In the Brahmana literature *Vasishtha* is a synonym of *Prajāpati*, of *Agni* and of *Prana* —

प्रजापतिर्वै वसिष्ठः, *kaushitaki Br* 25.2

अग्निर्वै देवानां वसिष्ठः, *ŚB* 14.9.2.14

प्राणो वै वसिष्ठ ऋषि, ŚB 8 1 1, 6

The *tapas* of Vasishtha is equal to *tapas* of *Prajapati* himself. From his abode in the Ocean, he slightly agitates the waters (ईपत् सरोमयामास) and this initial quivering gradually increase so that by its growing momentum it threw the whole Ocean into churning convulsions and dimensional waves from whose friction (*Sanglarsal anodbhutam*) the Great *Vaiśānara Fire* or Life Principle was kindled. In the time duration of thousand *Chaturyugi* cycles the high souled *Vasishtha* or *Brahmā* himself assumed innumerable forms and the whole creation was the oblation (*Brahmanohaviḥ*, M 168 11) which is the same as *Sarvalut Yajña* of *Narayana Purusha* (RV \ 90 8 9). Vasishtha in the new Bhāgavata context is identified with *Hari* or *Vishnu* who sports in the midst of the waters and who created the world lotus from his navel that was a Golden flower of one thousand petals —

पद्म नाम्युद्भवं चैतत् समुत्पादितवास्तदा ।

सहस्रपर्णं विरज मात्सराम हिरण्यम् ॥ (M 168 15)

Vishnu is described as *Mala Yogi* who by the power of his *yoga* (*Yogeshvara*) creates the world. Creation was conceived of by the Bhagavata teachers as the *Lila* or *Krida* of *Narayana* which in the Vedas had been described as the *Maya* or *Śradha* (intrinsic power) of *Indra*¹

१ आपव स विभुर्भूत्वा चारयामास वै तप । च्छादयित्वात्मनो देह यादसाङ्कुलसम्भवम् ॥ १ ॥
ततो महात्मातिबलो मर्ति लोकस्य सजंते । महता पञ्चभूताना विश्वो विश्वमचिन्तयत् ॥ २ ॥
तस्य चिन्तयमानस्य निवर्ति सस्थितेऽर्णवे । निराकाशे तोयमये सूक्ष्मे जगति गह्वरे ॥ ३ ॥
ईपत्सङ्क्षोभयामास सोऽर्णवं सलिलाश्रय । अनन्तरोमिमि सूक्ष्ममयच्छिद्रममृतपुरा ॥ ४ ॥
शब्द प्रति तदोद्भूतो मास्तरिच्छदसम्भव । स लब्धवान्तरमभ्योम्यो व्यवर्धत समीरण ॥ ५ ॥
विवर्द्धता बलवता वगाद्विशोमितोऽर्णव । तस्यार्णवस्य सुब्धस्य तस्मिन्नम्भसि मयिते ॥ ६ ॥
कृष्णवर्त्मा समभवत् प्रभुर्वैश्वानरो महान् । तत स शोपयामास पावक सलिल बहु ॥ ७ ॥
क्षयाज्वलनिधेरिच्छद्रमभवद्विस्तृत नम । आत्मतेजोद्भवा पुण्या आपोऽमृतसोपमा ॥ ८ ॥
आकाशच्छिद्रसम्भूत वायुराकाशसम्भव । आभ्या सहस्रपर्णोद्भूत पावकं वायुसम्भवम् ॥ ९ ॥
दृष्ट्वा प्रीतो महादेवो महामृतविभावन् । दृष्ट्वा भूतानि भगवान्नोक्छिष्यैर्यमुत्तमम् ॥ १० ॥
ब्रह्मणो जमसहित बहुरूपो व्यचिन्तयत् । चतुयुगानिसख्याते सहस्रयुगपर्यये ॥ ११ ॥

In the agitated waters of the Ocean the fiery flames consuming the fluid created a vacuum called *Ākāśa* which became filled with *Vāyu* (आकाशं छिद्रसम्भूतं वायुरक्षासम्भवम्). By the friction of *Vāyu* constrained within the limitations of *Ākāśa* Agni was produced.

Chaps 164-171 known as *Pushkara-Parva*, *Padmodbhava* or *Padmavidhi* are repeated in *Harivaṁśa* (*Bhaviṣya Parva*, Chaps 7-14).

Earth as the Golden Lotus—It is stated in clear terms that the Golden Lotus which became the seat of Brahmā and also his birth place, is the same as the Earth which Nārāyaṇa created from the depth of the Ocean :—

सृष्टारं सर्वलोकानां ब्रह्माणं सर्वतोमुखम्
यस्मिन् हिरण्ये पद्मे बहुयोजनविस्तृते
तच्च पद्मं पुराणज्ञाः पृथिवीरूपमुत्तमम्
नारायणसमुद्भूतं प्रवदन्ति महर्षयः
या पद्मा सा रसा देवी पृथिवी परिचक्षते
ये पद्मसारगुरवस्तान् दिव्यान् पर्वतान् विदुः

In the new setting of the World Lotus from the navel of Nārāyaṇa which was known as the *Paushkara Kalpa*, Jambū-dvīpa and the relative geography of the mountains etc. which had been earlier disposed of in a systematic manner as part of the *Bhuvanakośa*, is now repeated but in a very half-hearted way :—

एवं नारायणस्यार्थे मही पुष्करसम्भवा ।
प्रादुर्भावोऽप्ययं तस्मात्तान्ना पुष्करसंज्ञितः ॥ (M. 169. 15)

MADHU-KAITABHA—From the *Tapas* of the creator in the *Ekārṇava* Ocean were born two *Asuras* named *Madhu* and

बहुजन्मा विष्वात्मा ब्रह्मणो हविरुच्यते । यत् पृथिव्या द्विजेन्द्राणां तपसा भावितात्मनाम् ॥१२॥
ज्ञानं दृष्टुं विश्वार्थं योगिना याति मुखरताम् । त योगवन्त विज्ञाय सम्पूर्णं स्वयंमुत्तमम् ॥१३॥
पदे ब्रह्मणि विश्वेशं न्ययोजयत योगवित् । ततस्तस्मिन् महातोये महीशो हरिरञ्जितः ॥१४॥
स्वयं क्रीडश्च विधिवन्मोदते सर्वलोकवृत् । पद्मं नाम्युद्भवं चैवं समुत्पादितवांस्तदा ॥१५॥

(M. 163. 1-15; Harivaṁśa-3-11. 1-7)

Kaitabha who rushed against *Brahmā*. These two Asuras are identified as *Rajas* and *Tamas* :—

आवाभ्या द्यावते विश्वं तमसा रजसाय वै
रजस्तमोमयावावामृषोणामवलम्बितौ (M. 170. 14-15).

Brahmā appealed for help to *Vishṇu* who is the substratum of *Sattva* and who is the Creator of *Rajas* and *Tamas* :—

यः परो योगमतिमान् योगाख्यः सत्त्वमेव च ।
रजस्तमसरचैव यः सृष्टा विश्वसम्भवः ॥ (M. 170. 19).

Nārāyaṇa-Vishṇu extended his arm and seized both the Asuras and pounded them with his might (M. 170. 30).

REVISED ACCOUNT OF COSMOGONY—Chap. 171 is a long account in which many motifs of cosmogony have been brought together to be adjusted in the revised version of creation. For example the motif of the two teachers of *Yoga* (*Yogāchārya*, probably *Hiraṇyagarbha*) and *Saṁkhya* (*Sāṁkhyāchārya Kapila*) is introduced. They are the incarnations of *Vishṇu* and *Śiva* and approach *Brahmā*. On seeing them *Brahmā* created three sons which is a reference to the basic Triads of '*Bhūr Bhuvah Svah*', often mentioned as the three *Loкас* or corresponding to the three *Gunas* of *Sāṁkhya*. The second motif is that of *Brahmā*'s creating a woman from the half portion of his own body.—

शरीरात्ता ततो भार्या सप्तुत्पादितवान् शुभाम् ।
सदृशीमात्मनो देवीं समर्था लोकसर्जने ॥ (M. 171. 21-22)

This newly created energy of *Brahmā* was the goddess *Gāyatrī* who created the four *Vedas*. Then the motif of the 10 mind born sons of *Brahmā* and of *Daksha* and his numerous daughters is described in a short form, followed by an enumeration of the 11 *Rudras* named *Nirriti*, *Śambhu*, *Aparājita*, *Mrga-ryādhā*, *Kapardī*, *Dahana*, *Īśvara*, *Ahurbudhnya*, *Kapālī*, *Piṅgala* and *Senānt* (M. 171. 38-40, this being the third list in the *Matsya*). The names of the *Sādhya Devas* (M. 171. 43-45), of the *Vīrc Devas*, *Maruts*, 12 *Ādityas*, *Gandharvas*, *Suparnas*, etc. are given and this entire creation is called *Paushkara Sṛiṣṭi*. As a matter of fact these are typical of the various forms that

the single creative energy of Brahma assumes in the world and since he was born from the lotus of *Nārāyana* the whole creation of manifold powers is also designated as *Paushkara Pradurghava* (M 171 64)

NEW GLORIFICATION OF VISHNU— Chapter 172 is a new glorification of *Vishnu* who bears many names as *Hari*, *Vaikuntha Krishna*, *Narayana Brahma*, *Vayu Soma Dharma*, *Indra Brihaspati Auyakta Bhagavan*, *Vyakta Langa* etc This is in keeping with the *Bhāgavata* spirit of broadbasing the conception of *Vishnu Narayana* so as to include all divine manifestations both in the Vedic and Puranic tradition The whole idea was conceived in a spirit of understanding and synthesis The author amplifies the theme in the form of a description of *Vishnu*'s exploits or achievements entitled '*Vishnoh karmanukirtanam* (M 172 9)

TĀRAKĀMAYA BATTLE— The first subject to be taken up is the account of *Tarakamaya* battle in which the gods being worsted by the *Asuras* approach *Vishnu* From this simple preamble the author who was certainly a brilliant genius conceives the glory of *Vishnu* in this form

- 1 As a Mountain (*Vishnu Saila* M 172 25),
- 2 The Cosmic Tree (*Saraloka mala-druma* M 172 26 30),
- 3 Ocean (*Nārāyana Malārnava* M 172 30 37), and
- 4 The Cosmic Chariot (*Duyamaya Loka ratla*, M 172 38-41)

These are grand metaphorical descriptions of which the one relating to the conception of *Nārāyana Malārnava* is worthy of particular attention and specially the following passage —

नारायण-महार्णव
द्वादशार्कमहाद्वीपं रुद्रैकादशपत्तनम् ।
वस्वपृथ्वीतपोऽत्र त्रैलोक्याम्भोमहोदधिम् ।
तन्तु योगमहापारं नारायणमहार्णवम् ॥

(M 172 33 34, 37)

This is also repeated in Chapter 248 (Ślokas 22b-26) It was possible only in the imagery of the Gupta period to conceive

of the ocean as the embodiment of *Nārāyaṇa* himself. The same idea is found in *Kālidāsa* :—

ता तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य विशो महिम्ना ।

विष्णोरिवास्यानवधारणीयमीदृक्तया ह्यभियत्तया वा ॥

(Raghu 13. 5)

The following motifs as applicable to the Ocean are noteworthy :—

(1) *Dvādaśārka maya-dvīpaḥ*—just as *Vishṇu* in his cosmic form includes the 12 *Ādityas*, similarly the Ocean has 12 *Dvīpas*. In Sanskrit literature we have references to *Chaturdvīpa*, *Saptadvīpa*, *Dvādaśadvīpa*, *Trayodaśadvīpa*, (*Ādi parva*, 134. 19; *Āranyaka parva* 70. 1-70) and *Aṣṭādaśadvīpa* (*Liṅga Purāṇa* 1. 20. 22, *Skanda, Brahma Khanda, Setu Māhātmya* 36. 189, *Bṛhatkathā Śloka-Saṅgraha* of *Budha Svāmin* 19. 180, *Harsha-Charita* 6 p 179, 185, 203 and *Kādambari*, P. L. Vaidya's Edition, p 261)

The 12 *Ādityas* are compared to the twelve *Dvīpas* of the *Mahārṇava* or the Indian Ocean, as reckoned at the time when the passage was compiled. We have varied references in Sanskrit literature to *Chaturdvīpa*, *Saptadvīpa*, *Trayodaśadvīpa*¹ and *Aṣṭādaśadvīpa*², besides the present one to *Dvādaśadvīpa*. *Bāṇa* mentions

1. Cf. त्रयोदश समुद्रस्य द्वीपानशनं पुरुरवाः ।

Ādi parva, Poona edn, 134. 19, त्रयोदशद्वीपवती महो च (*Āranyaka parva*, 70-71); but the *Vāyu Purāṇa* reads अष्टादश समुद्रस्य द्वीपानशनं पुरुरवाः (2. 15)

2. cf. (a) इमानष्टादशद्वीपान् ससमुद्रान् सपर्वतान् ।

(*Liṅga*, 22. 22)

(b) महालयविधानेन कृतमीयंभुतो बली ।

अष्टादशाना द्वीपानामधिपत्यमवाप्तवान् ॥

(*Skanda, Brahmakhaṇḍa, Setu māhātmya*, 36. 189)

(c) ततो नलिनिकारूपमालिष्य फलके मया ।

महो साष्टादशद्वीपा परिक्रान्ता वरायिना ॥

(*Budhasvāmin's Bṛhatkathāśloka Saṅgraha*, 19-180)

several times the *Aṣṭadaśadvīpa* conception of *Bhāratavarsha*¹, and two and a half centuries before him Kālidasa had also referred to the king of *Mahishmatī* as—‘अष्टादशद्वीपनिखातयूय’ (रघु० VI 38). The number ‘eighteen’ seems to have included the following names as may be compiled from reference in the *Manjuśrīmūla kalpa* and other Puranic and literary sources

1 *Kumāudvīpa* (which became the name of *Bhāratavarsha* in the Gupta period) 2 *Indradvīpa* (Andamans), 3 *Kaśeru mān*, 4 *Tamraparni* (Ceylon) 5 *Gabhasimāna*, 6 *Nāga-dvīpa* (Nicobar), 7 *Saumyakadvīpa*, 8 *Gandharvadvīpa* (or *Panyupayana*), 9 *Vārunadvīpa* (Borneo) (For these wellknown nine *Dvīpas*, see *Matsya* 114 79, *Vayu* 45 78 80, and *Mārkaṇḍeya* 57 67)

The *Manjuśrīmūlakalpa* (Vol II p 322) gives the following additional names

Karmrangadvīpa *Narikeladvīpa*, *Varushakadvīpa*, *Nagna dvīpa*, *Baladvīpa* and *Yavadvīpa*. We also get the following names from other sources

Malayadvīpa *Kataadvīpa* (Kedah in North Malay, *Jānaki Haran*, 1, 17), *Suvarṇadvīpa* (*Sumatra*, *Kathasarit sagara*, 56, 62), *Karpūradvīpa* (*Ibid*, 56 62)

The conception of the *Dvādaśadvīpas* seems to belong to a time earlier than Kālidasa and may be put to about the third century A D

(2) *Rudraikadaśa pāttana*—Just as the eleven *Rudras* are a manifestation of the single God *Rudra* who in terms of the

1 (a) भूलतादिष्टाष्टादशद्वीपे दिलीपे ।

(Harsa Charita Nirṇaya Sāgar edn 1925, VI p. 179)

(b) अष्टादशद्वीपाष्टमगलवमालिनी मेदिनी ।

(Ibid, p 185)

(c) अष्टादशद्वीपजेतव्याधिकारे ।

(Ibid, p. 203)

(d) अष्टादशद्वीपमालिनी मेदिनी ।

(Kadambari P L Va dya edn, p. 261)

Trideva conception of the Purāṇas is an aspect of the same reality as Nārāyaṇa, similarly the ocean has its amplified greatness in the form of Ekādaśapattanas or the eleven commercial sea ports situated on its long coast line. What these eleven sea-ports were is a question deserving some thought. The list seems to have comprised the following —

1 Prabhasa Pattana, 2 Bhrigukachchha Pattana (the Sabha parva refers to it as a Pattana), 3 Śurparaka Pattana 4 Murachi Pattana (Kishkindhā, 82 93), 5 Nāga Pattana, 6 Kāveri Pattana, 7 Dramila Pattana (most probably the same as *Kāveri Pattana* or Puhar elaborately described in the Tamil Classic *Śilappadhikaram*, Dandin's *Avanti Sundarī Kathā* pp 177), 8 Musali Pattana (near the mouth of the Krishna), 9 Viśakha Pattana, 10 Kalinga pattana, 11 Tamralipti-Pattana 12 Priyangu Pattana (Vasudeva Hindi, *Ātmānanda Jain Granthamālā* edition, P 145), Kośākāra Pattana (Ramāyana, Kishkindhā, 44 23)

The number of *Pattanas* like that of the *Dīpas* increased in later literature, e g there is a reference to a *Sarthavāha* (sea marchant) whose fame had spread to the Eighteen *Dīpas* and who had trade connections with nineteen *Pattanas* (अष्टदश द्वीप कीर्तिविख्यात एकोनविंशति पत्तननायक, समाश्रुगारवर्णक संग्रह, edited by Agrachand Nahata, p 36)

(3) VASVASHTĀCHALA SAMYUKTAH— This refers to the eight mountains situated along the above mentioned extensive sea-coast. This list may have included the Somagiri near the confluence of the Indus with the sea (सिन्धुसागरयोरचैव समे तत्र पर्वतः । महान् सोमगिरिर्नाम शतशृङ्गो महाद्रुमः ॥ Kishkindhā, 42 15), the *Pravāta* mountain in Saurāshtra, the Sahyādrī along the Konkan Coast, the *Dardura* and *Mūliya* mountains in Tamil land and the *Mahendra* mountain in Kalinga (Raghu VI 54). This list may have included the other mountains along the sea-coast of greater India of which three important names are given in the Kishkindhā kāṇḍa of the Rāmāyaṇa viz Śīśira Parvata beyond Java (पद्मद्वीपमतिक्रम्य शिशिरो नाम पर्वतः, 40.31), Rishabha Parvata (कि० ४०।४४) and Udaya Parvata (कि० ४०।४४).

The constituent elements of this important reference to the Indian Ocean point to a period of brisk trans naval commerce and colonising activities between the mainland of Bhāratavarsha and the Dvīpāntara islands, a phenomenon of national history during the Śaka Śātavāhana Gupta epoch (cir 1st Cent —4th Cent A D)

TĀRAKĀMAYA SAṆGRĀMA— The subject of the *Tarakā-maya* battle is given at length in Chaps 173 178 The title *Tārakamaya* has nothing to do with the battle of Tārakāśura, but it is another battle of the same magnitude between the demon *Maya* and his many associates on the one side and *Vishnu* on the other

The word *Tārakā maya* refers to the whole stellar system of planets, constellations, galaxies etc, which in one word are the *Brahmānda Chakra*, included within the circumscribing wheel of Time (*Kāla chakra*) He is the same as *Kālanemi* and is of Āsuric nature until brought under the regulating force of Vishnu Not one or two but all the Asura hosts succumb to the conquering might of Vishnu or the Divine Time The Asuras belong to Parameshthi region or the Universal and their power can be made useful in individual manifestation only when they submit to Vishnu, who is symbolised as Indra and Sūrya also In Chap 173 a description of a cosmic chariot of *Maya* is noteworthy (M 173 2 13) in which the word *Ilāmṛiga ganakīrṇa* has been used with reference to the different kinds of fabulous animals as decorative motifs which had become popular from the Kushana period *Virochana*, *Hayagrīva Khara*, *Viprachitti* s son etc are the *Danava* heroes sharing in this conflict

Chap 174 similarly describes the army of the gods and of *Vishnu* (*Vaiṣṇava Sainya*), in which many of the ancient Vedic motifs and the new Purānic motifs of the various deities are incorporated —

विष्णोजिष्णोश्च आजिष्णोस्तेजसा तमसाऽऽवृतम् ।

बल बलबदुदवृत्त युद्धाय समवर्तत ।

(M 174 51)

Chap 175 describes the *Danāsuram* battle In this connection an account of Rishi *Urū* is given who was the proge

mentor of the *Aurva* fire that resides in the Ocean in the form of *Badaiāmukha*. Hiranyakaśyapa accepted Rishi *Aurva* as his *Guru* and the Rishi was pleased to bestow on him the power of the *Aurva* fire to serve him in his battles. This *Aurva* fire is the same as described earlier in the *Agni Vamśa* under the name of *Samvartaka* or *Badaiāmukha* which are of terrific nature and released for the destruction of the world.

Chap 176 describes a number of *Māyayuddhas* on the two sides.

Chap 177 gives an account of the battle by *Kalanemi* assisted by a number of Asura chiefs. The writer uses a powerful style and takes delight in giving a vivid description of the fierce battle raging from the earth to the skies —

द्यावापृथिव्यो सयोगो यथा स्याद्युत्तरायणे
तद्युद्धमभवद्धोर देवदानवसकुलम् (M 177 21)

Kalanemi was desirous of attaining the station of *Vishnu* (*Vaishnava padā*), but those who are intent on evil remain deprived of these five good things, viz, *Veda*, *Dharma*, *Kṣhamā*, *Satya*, and *Lakṣmi*. *Kalanemi* inflated with the realisation of his power went and challenged *Vishnu* calling him the arch enemy of the Asuras.

Chap 178 gives a long list of the exploits of *Vishnu* against the Asuras. After listening to the string of insulting epithets hurled by *Kalanemi*, *Vishnu* calmly said that the Asura would soon meet his destruction, for no one transgressing the ordinances of *Pṛyapati* could enjoy well being (प्रजापतिकृतं सेतुं भित्त्वा च स्वस्तिमान् भवेत्, M 178 26). *Vishnu* ultimately with his *Chakra* made short work of the Asura. Thus ended the *Tarakamaya* battle. After the death of *Kalanemi* all the *Dēvas* waited upon *Vishnu* and the normal divine dispensation was restored including the re-establishment of the *Varnasrama* order, *Yajña*, *Veda* and all that was considered to be equivalent of *Dharma* (M 178 65-78).

BATTLE BETWEEN ANDHAKĀSURA & ŚIVA — Andhaka symbolises the principle of Darkness, the Blind spot which must

be flooded with divine light in order to become effective and useful for life

Chap 179 takes up the account of the battle between *Andhakāśura* and *Śiva* deliberately related to bring into relief the achievements of *Rudra* after those of *Narāyaṇa*. *Andhaka* grew so arrogant as to think of abducting both *Śiva* and *Pārvatī*. In the *Mahā Kala* forest of *Aṇṭī* a fierce battle between *Andhaka* and *Śiva* took place. *Śiva* used his *Pāśupata* weapon against *Andhaka* by which the Asura was torn into innumerable pieces. *Śiva* then created the Divine Mothers to deal with *Andhaka*. Here an important and interesting list of about 200 goddesses is given as below (M 179 10 32) —

(१) माहेश्वरी	(२) ब्राह्मी	(३) कौमारी	(४) मालिनी
(५) सौपर्णी	(६) वायव्या	(७) शाक्री	(८) नैऋती
(९) सौरी	(१०) सौम्या	(११) शिवा	(१२) दूती
(१३) चामुण्डा	(१४) वाष्णी	(१५) वाराहो	(१६) नारसिंही
(१७) वैष्णवी	(१८) चलच्छिखा	(१९) शनानन्दा	(२०) भगानन्दा
(२१) पिच्छिला	(२२) भगमालिनी	(२३) बला	(२४) अतिबला
(२५) रक्ता	(२६) सुरभी	(२७) मुखमण्डिका	(२८) मातृनन्दा
(२९) सुनन्दा	(३०) बिडाली	(३१) शकुनी	(३२) रेवती
(३३) महारक्ता	(३४) पिलपिच्छिका	(३५) जया	(३६) विजया
(३७) जयन्ती	(३८) अपराजिता	(३९) काली	(४०) महाकाली
(४१) दूती	(४२) सुभगा	(४३) दुर्भगा	(४४) कराली
(४५) नदिनी	(४६) अदिति	(४७) दिति	(४८) मारी
(४९) मृत्यु	(५०) कर्णमोटी	(५१) ग्राम्या	(५२) उलूकी
(५३) घटोदरी	(५४) कपाली	(५५) वज्रहस्ता	(५६) पिशाची
(५७) राक्षसी	(५८) भुशुण्डी	(५९) शाकरी	(६०) चण्डा
(६१) लाङ्गली	(६२) कुटुम्भी	(६३) खेटा	(६४) सुलोचना
(६५) धूम्रा	(६६) एकवीरा	(६७) करालिनी	(६८) विशालदंष्ट्रिणी
(६९) श्यामा	(७०) त्रिजटी	(७१) कुक्कुटी	(७२) वैनायकी
(७३) वैताली	(७४) उन्मत्तोदुम्बरी	(७५) सिद्धि	(७६) लेलिहाना
(७७) केकरी	(७८) गर्दभी	(७९) भुक्कुटी	(८०) बहुपुत्री
(८१) प्रेतयाना	(८२) विडम्बिनी	(८३) क्रीडा	(८४) शैलमुखी
(८५) विनता	(८६) सुरसा	(८७) दनुः	(८८) उषा

(८६) रम्मा	(९०) मेनका	(९१) सलिला	(९२) चित्तरूपिणी
(९३) स्वाहा	(९४) स्वधा	(९५) वषट्कारा	(९३) धृति
(९७) कपर्दिनी	(९८) माया	(९९) विचित्ररूपा	(१००) कामरूपा
(१०१) संगमा	(१०२) मुखेविला	(१०३) मंगला	(१०४) महानांसा
(१०५) महामुखी	(१०६) कुमारी	(१०७) रोचना	(१०८) भीमा
(१०९) सदाहा	(११०) मदोद्धता	(१११) अलम्बाशी	(११२) कालकर्णी
(११३) कुम्भकर्णी	(११४) महासुरी	(११५) केशिनी	(११६) शङ्खिनी
(११७) लम्बा	(११८) विङ्गला	(११९) लोहिनामुखी	(१२०) घण्टारवा
(१२१) दष्टाला	(१२२) रोचना	(१२३) काकजङ्घिका	(१२४) गोकर्णिका
(१२५) अजमुखिका	(१२६) महाग्रीवा	(१२७) महामुखी	(१२८) उल्कामुखी
(१२९) धूमशिखा	(१३०) कम्पिनी	(१३१) परिकम्पिनी	(१३२) मोहना
(१३३) कल्पना	(१३४) क्वेला	(१३५) निर्मया	(१३६) बाहुशालिनी
(१३७) सर्पकर्णी	(१३८) एकाशी	(१३९) विशोका	(१४०) नन्दिनी
(१४१) ज्योत्स्नामुखी	(१४२) रमसा	(१४३) निकुम्भा	(१४४) रक्तकल्पना
(१४५) अविकारा	(१४६) महाचित्ता	(१४७) चन्द्रसेना	(१४८) मनोरमा
(१४९) भद्रांता	(१५०) हरत्पापा	(१५१) मातङ्गो	(१५२) लम्बमेखला
(१५३) भवाला	(१५४) वञ्चना	(१५५) काली	(१५६) प्रमोदा
(१५७) लाङ्गलावती	(१५८) चित्ता	(१५९) चित्तजना	(१६०) कोणा
(१६१) शान्तिका	(१६२) अघविनाशिनी	(१६३) लम्बस्तनो	(१६४) लम्बसटा
(१६५) विसटा	(१६६) वासचूर्णिनी	(१६७) स्वयन्ती	(१६८) दीर्घकेशी
(१६९) सुचिरा	(१७०) सुन्दरी	(१७१) शुभा	(१७२) अयोमुखी
(१७३) कटुमुखी	(१७४) क्रोधिनी	(१७५) अशनी	(१७६) कुटुम्बिका
(१७७) भुक्तिका	(१७८) चन्द्रिका	(१७९) बालमोहिनी	(१८०) सामान्या
(१८१) हासिनी	(१८२) लम्बा	(१८३) कोविदारो	(१८४) समासवी
(१८५) शङ्खकर्णी	(१८६) महानादा	(१८७) महादेवी	(१८८) महोदरी
(१८९) हकारो	(१९०) रुद्रमुसटा	(१९१) रुद्रेशी	(१९२) भूतङ्गामरो
(१९३) पिण्डजिह्वा	(१९४) चलज्वाला	(१९५) शिवा	(१९६) ज्वालामुखी
(१९७) ज्येष्ठा	(should be read after No 96 धृति).		

MOTHER GODDESSES IN FOLK-CULT— This list appears as another version of the *Recitā-Kalpa* of Kaśyapa-Saṁhitā (pp 67 and 153-167), which included a wide pantheon of the Mātṛikās in religion and folk-cult, both Vedic and Purāṇic and of local character. These goddesses attacked innumerable Andhakas, but the Asura proved to be beyond them. Then Śiva thought of Viṣṇu

be flooded with divine light in order to become effective and useful for life

Chap 179 takes up the account of the battle between *Andhakāśura* and *Siva* deliberately related to bring into relief the achievements of *Rudra* after those of *Nārāyaṇa*. *Andhaka* grew so arrogant as to think of abducting both *Siva* and *Pārvatī*. In the *Mahā Kali* forest of *Alinti* a fierce battle between *Andhaka* and *Siva* took place. *Siva* used his *Paśupata* weapon against *Andhaka* by which the *Asura* was torn into innumerable pieces. *Siva* then created the Divine Mothers to deal with *Andhaka*. Here an important and interesting list of about 200 goddesses is given as below (M 179 10 32) —

(१) माहेश्वरी	(२) ब्राह्मी	(३) कौमारी	(४) मालिनी
(५) सौपर्णी	(६) वायव्या	(७) शाक्ती	(८) नैऋती
(९) सौरी	(१०) सौम्या	(११) शिवा	(१२) दूती
(१३) चामुण्डा	(१४) वारुणी	(१५) वाराहो	(१६) नारसिंहो
(१७) वैष्णवी	(१८) चलच्छिखा	(१९) शतानन्दा	(२०) भगानन्दा
(२१) पिच्छिला	(२२) भगमालिनी	(२३) बला	(२४) अतिबला
(२५) रक्ता	(२६) सुरभी	(२७) मुखमण्डिका	(२८) मातृनन्दा
(२९) सुनन्दा	(३०) बिडाली	(३१) शकुनी	(३२) रेवती
(३३) महारक्ता	(३४) पिनपिच्छिका	(३५) जया	(३६) विजया
(३७) जयन्ती	(३८) मपराजिता	(३९) काली	(४०) महाकाली
(४१) दूती	(४२) सुमगा	(४३) दुर्भगा	(४४) कराली
(४५) नन्दिनी	(४६) अदिति	(४७) दिति	(४८) मारी
(४९) मृत्यु	(५०) कर्णमोटी	(५१) ग्राम्या	(५२) उलूको
(५३) घटोदरी	(५४) कपाली	(५५) बज्रहस्ता	(५६) पिशाची
(५७) राक्षसी	(५८) भुशुण्डी	(५९) शाकरी	(६०) चण्डा
(६१) लाङ्गली	(६२) कुटुम्भी	(६३) खेटा	(६४) सुलोचना
(६५) धूम्रा	(६६) एकवीरा	(६७) करालिनी	(६८) विशालदंष्ट्रिणी
(६९) श्यामा	(७०) त्रिजटी	(७१) कुक्कुटी	(७२) वैनायकी
(७३) वैताली	(७४) उमत्तोदुम्बरी	(७५) सिद्धि	(७६) लेलिहाना
(७७) केकरी	(७८) गर्दभी	(७९) भ्रुकुटी	(८०) बहुपुत्री
(८१) प्रेतयाना	(८२) विडम्बिनी	(८३) क्रीड्या	(८४) शैलमुखी
(८५) विनता	(८६) सुरसा	(८७) दनुः	(८८) उषा

who appeared and created a new goddess named Śushka Revatī (also mentioned in the Kāśyapa Samhitā p 157, same as the goddess of all wasting diseases) who drank the blood of the *Andhakas* and reduced them to a mere skeleton. Then Śiva with his trident pierced the original *Andhaka*, and the Asura meeting his death at the hands of the God obtained his proximity (*Sāmpyā*) and become a *Gana*. Then the Mothers were asked by Śiva to protect the creatures but they themselves became oppressive. Śiva then thought of the Man Lion or *Vishnu* as *Narasimha*, who appeared and was extolled by Śiva in a *Sahasra Stotra* (M 179 53 59). Then Śiva complained that the numerous *Matṛikas* created by him for fighting against *Andhakasura* had turned oppressive in disregard of his word and so *Vishnu* should help in the matter. Thereupon *Vishnu* created 32 other *Matṛikās* out of his own body of whom the chief was Śushkarevatī (शुष्करेवती). These 32 *Matṛikās* are said to be the various forms of *Revatī* which indicates that the author was incorporating here the material from the *Revatī-Kalpa* as current in his time and of which we have a record in the Kāśyapa Samhitā under the name of *Jatāhārīnī* or *Revatī Kalpa*. Although the list of *Mātrikās* may have been older but here they are placed in a new setting in which both *Śiva* and *Vishnu* become their mentors with the command that the *Matṛikas* should bring about the welfare of those who were virtuous and devoted to *Dharma*. They were specially to function as presiding deities of fertility, child birth and child welfare (M 179 83). The goddess named *Sushkarevatī* specially was to be propitiated by those desirous of a son. This *Sushkarevatī* appears to have been originally a cruel ogress similar to *Jara* who used to devour young children and who was ultimately converted by *Krishna* in *Rājagṛha* to play the new role of the protectress of children (cf conversion of *Hārītī* by Buddha). A similar duty seems to have been devised for *Sushkarevatī* who appears to be but another name of *Chāmundā* with dry breasts and skeletal body.

A perusal of the above list together with a comparison of the material in the *Revatī Kalpa* and *Āranyaka Parva* shows how

widely the Puranic writer cast his net for collecting the material about ancient Goddesses

In this context the seven Divine Mothers although included in the list are not given the same prominence as in the *Devi Mahātmya*. However, in the closing verses there is a reference to the seven *Matrikā*s who along with *Ardhanarīśvara Siva* were installed in that particular place —

सप्त ता मातरो देव्य सायनारोक्षर शिव
निवेश्य रौद्र तत्स्थान तत्रैमातरघोषत (M 179 89)

VĀRĀNASĪ MĀHĀTMYA

YAKSHA CULT IN VARANASĪ —Chaps 180-185 entitled *Varānasī Mahātmya* are of the nature of *Sthala Mahātmya* or local topographical description of Varānasī which was the greatest holy centre of pilgrimage and learning, as also of commerce in north India. A detailed account of *Varanasi tirtha* is found in the *Kāśī Khanda* of the *Skanda Purana* but the *Matsya* account also is quite informative and factual so far as local geography of the place is concerned. An original account is that of *Harikēśa Yaksha* of Vārānasī. There was a Yaksha king called *Purna'hadra* whose son was *Harikēśa*. He became a great devotee of *Siva*. *Purna'hadra*, his father protested against the ways of the son, saying that homage to *Rudra* was against the tradition of Yaksha worship —

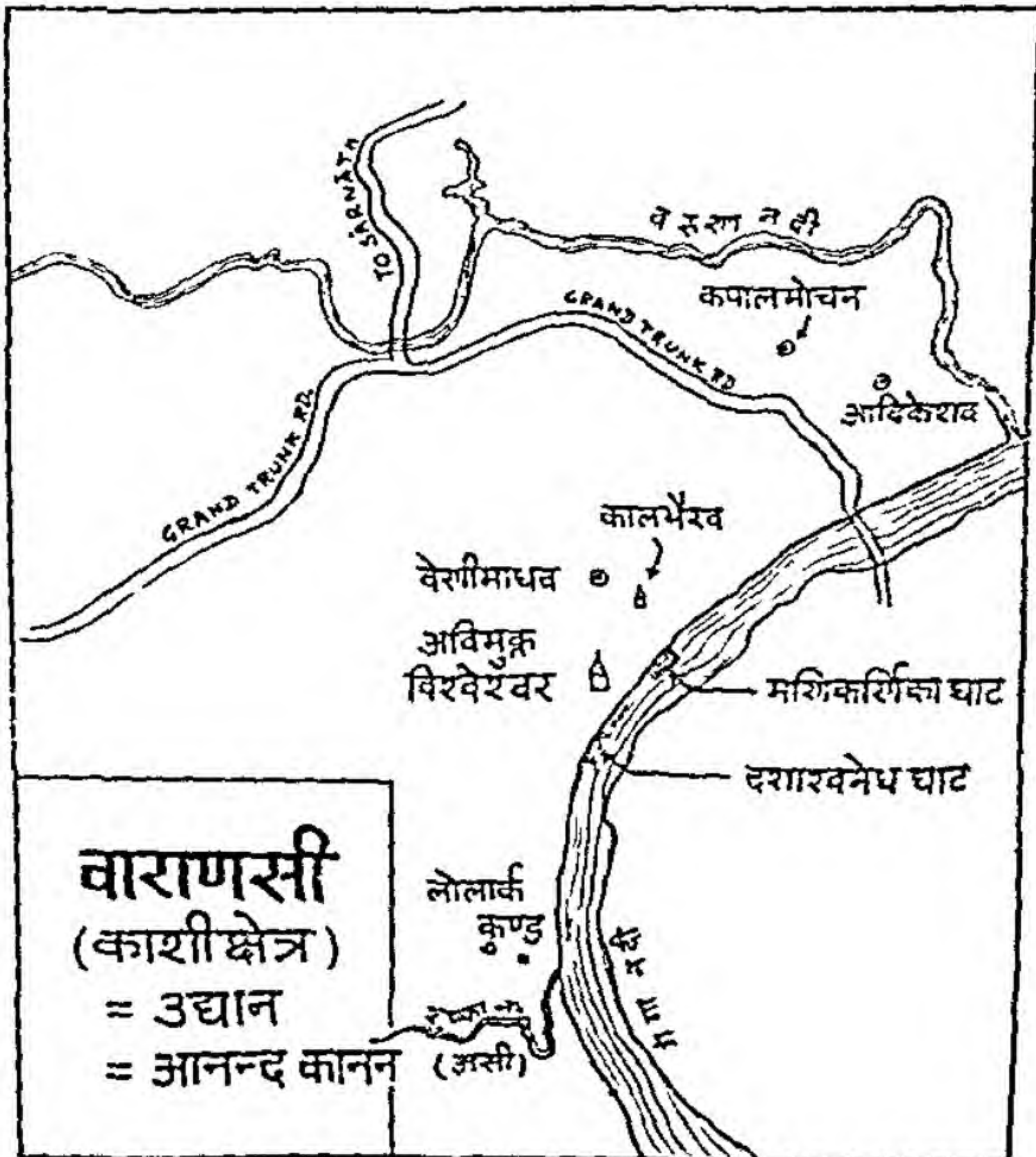
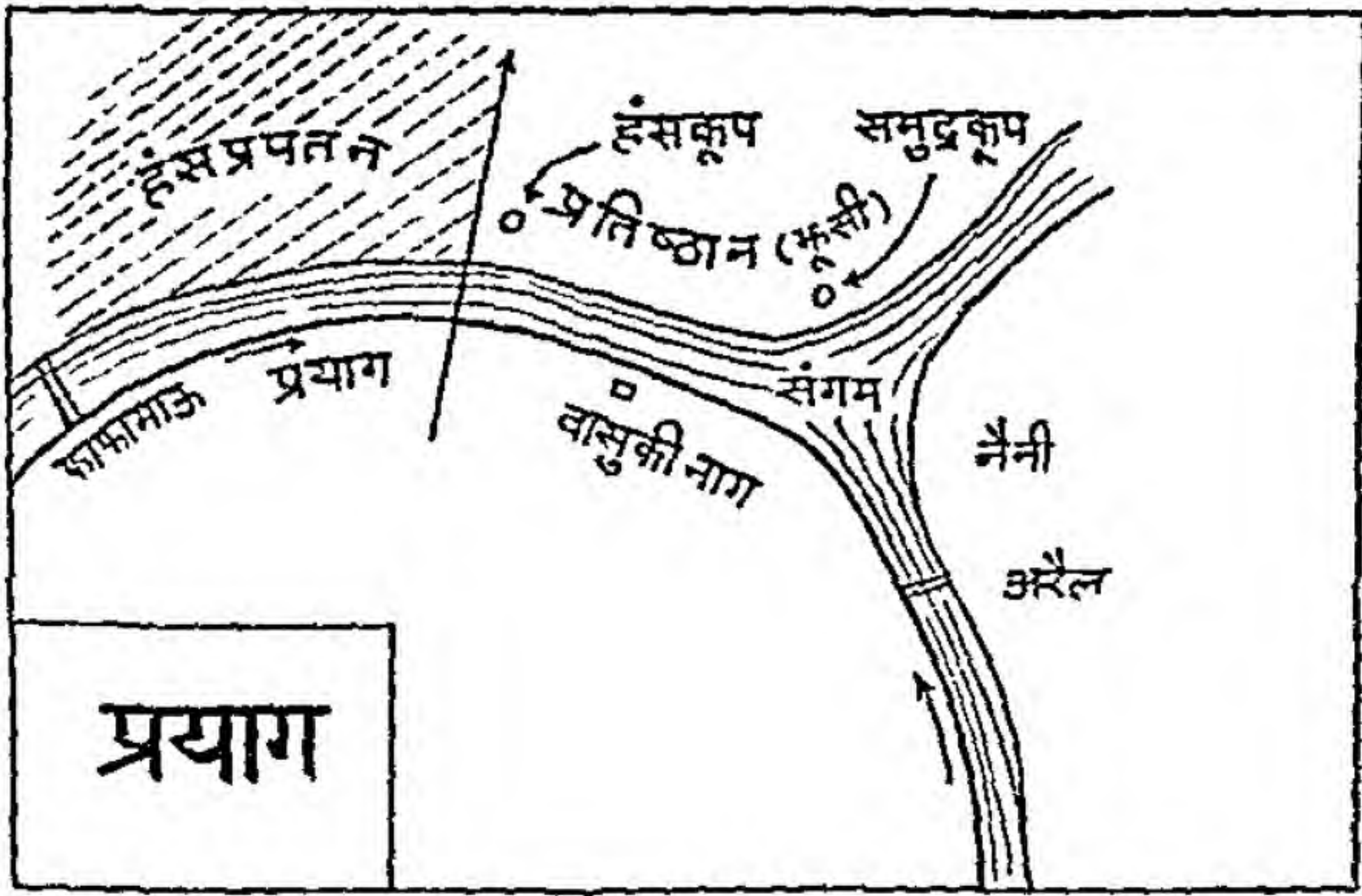
न हि यश कुलीनानामेतमुद्धत भवत्युत ।
पुत्रवा चत पूरं वै स्वमावात्क्रूरचेतसः ॥
प्रव्यादारचैव किमभा हिंसाशौलाथ पुत्र
मेव वापिनं ते वृत्तिरेव दुष्टा महात्मना (M 180 9-10)

Here we have a surprisingly correct mention of the ancient *Yaksha* cult which was based on offerings of flesh and blood and the *Yakshas* are also said to be cruel beings fond of eating flesh. His father could not change the mind of his son by mere remonstrance and so he turned him out of the house. *Harikēśa* came to Vārānasī and performed *tapas*. *Pārvatī* requested *Śiva* to show her the place called *Udyāna* in Vārānasī and *Śiva* accepted the

request *Udyāna* seems to be the same as *Ānanda kanana* a name of Varanasi. An elaborate description of Udyana of the *Paranika* type is given (M 180 24 44). In reply to Parvati's query Śiva gave an account of *Udyāna* and of *Avimukta*. This *kshetra* is stated to be named *Avimukta* as Śiva never leaves it. Varanasi is preferred even to *Gaṅga dhāra*, *Pushkara* and *Prayāga*. *Jagishavya*, the great *Sāṅkhya* philosopher is said to have obtained perfection (*Siddhi*) by performing *Yoga* at this place (M 180 57). *Kubera* is also said to have taken his abode in *Varānāsī*. *Vedavyāsa* too is mentioned to have made Varanasi his centre. King *Alarka* came and lived here.

Śiva then came to the spot where *Harikeśa* was performing *Tapas* and expressed his desire to grant him a boon. *Harikeśa* asked for Śiva's *Bhakti* and to settle down permanently in *Varānāsī* *kshetra* where he could see Lord Śiva. Śiva granted his request saying that the *Yakshas* would become the guardian deities (*kshetra pala*) of *Varānāsī*. Then *Harikeśa* *Yaksha* became the chief of all *Ganas* of *Varanasi*.

This story of *Harikeśa* *Yaksha* points to two cultural stages. First was the prevalence of *Yaksha* worship as a widely spread folk cult as represented in the story of *Pūrṇa Bhadra*, the second stage was that of *Śiva* worship which superseded the earlier *Yakshas* and this is indicated by the conversion of the son of *Pūrṇa Bhadra* to the worship of *Śiva* and the latter himself making him the chief of all his *Ganas*. Even today there is a holy spot known as *Harsū Brahma* in Village *Champur* 5 mile from *Bharbhuiā* in *Arrah* district. There is a conical *Bīr* or *Yaksha* image worshipped on *Magha Śukla 9* in the year when a big fair is held. There are many other *Bīr* or *Yaksh* shrines with aniconic images placed on platforms and locally worshipped as *Bīr*. Four such shrines are in the *Banaras Hindu University* and in the city of *Varānāsī* *Lahurābīr* and *Bullābīr* (Skt *Vipulā*, Prakrit *Viulā*, Apabhraṣha *Vulla*, हिंदी बुल्ला) represent what once were the *Chulla Yaksha* and the *Malā Yaksha* like *Chullakokā* and *Mahakokā* at *Bharhut*. It is an authentic record of great value.



which seems to belong to the first century A D when Yaksha worship was gradually being replaced by Śiva worship This phenomenon has been found at other ancient sites also, for example, Mathurā where ancient *Yaksha* worship gave place to the new cult of Śiva At Rājaghāt, the ancient site of Vārānasi, a big *Yaksha* image carved on three sides of a prism-like stone block (same as *Trimukha Yaksha*) and also the bust of a *Yaksha* figure have been found (both now in the Bharat Kala Bhavan)

AVIMUKTA MĀHĀTMYA—Chap 181 relates the *Mahātmya* of *Avimukta kṣetra* It is said to be the best of 68 *Tirthas* of which it seems that a standard list had been compiled in the early Gupta period (M 181, 16) The names of 20 great centres of Śiva worship are given, e g *Vastrāpada* (= *Vastrapatha*), *Rudrakoti*, *Siddheśvara Mahalaya*, *Gokarna*, *Rudrakarna*, *Suvarnāksha*, *Amara*, *Mahākāla*, *Kāyāvarohana*, *Kaliñjara rana*, *Sanku karna*, *Sthaleśvara*, *Harishchandra*, *Āmrakṣara*, *Jaleśvara*, *Sri Parvati*, *Mahaliya*, *Kṛmichandeśvara*, *Kedāreśvara*, *Maha Bhairava*, and *Avimukta* is said to be superior in merit to all of them

Chap 182 continues the *Mahātmya* of *Avimukta* as recited by Kārttikeya on Kailasa to the *Rishis* It is definitely stated that *Avimukta* was known by the name of *Viśveśvara* —

प्राप्य विश्वेश्वर देव न स भूयोऽभिजायते (M 182 17)

In connection with god *Avimukta* two points have to be specially noted, firstly that Kalidāsa refers to god *Viśveśvara* as the presiding deity of Varanasi (धाराध्य विश्वेश्वरमीश्वरेण तेनक्षिते विश्व सहो विजज्ञे, *Raghu* 18 24), secondly that the account of *Avimukta*, in Vārānasi has been confirmed by archaeological excavation in which several clay sealings were found at Rajaghat bearing the name *Avimukta*, *Avimukteśvara*, *Avimukta śāmin* and *Deva deva śāmin* These are all written in the script of the Gupta period of about the 4th 5th century A D (V S Agrawala, Clay sealings from Rajaghat, *Journal of the Numismatic Society of India*, Golden Jubilee Volume p 408)

Chap 183 continuing the *Avimukta Māhātmya* records a list of 8 classes of mendicants who were settled at Vārānasī and pursuing their own religious vows and practices, e g *Sākaparnāśinah Samprakshyalyāḥ Marichipāḥ, Dantolukhalinah, Aśmakuttāḥ, Māsopavāsinah, Vrikshmūlaniketāḥ (=Aniketa), Silāṇḍyāḥ* (M, 183 30 33) The extent of *Avimukta kshetra* is stated to be 2 Yojanas from east to west and half a yojana from north to south direction (M 183 61 62) A number of *Guna* names residing in Vārānasī is given including that of *Bhishma Chandika* which is now known as *Bhima Chandī* (M 183 63)

A reference is made to *Daśaśvamedha* Ghat on the river *Gangā*, and to the clipping of *Brahmā's* 5th head for which the latter cursed *Śiva* to become a *Kapālin* and roam about for expiating *Brahma hatyā* There is mention of *Kapāla mochana tirtha* where *Śiva* got rid of the *Kapāla* that clung to his body It is now known as *Pisācha mochana* and situated just near *Lahurā Bir* A curious fact is mentioned that the place of *Avimukteśvara* was known as *Smasāna* This agrees with the site of the present *Manikarnikā ghāt* which is still used as the *Burning Ghāt* and is situated only about a furlong from the temple of *Avimukta Viśveśvara*

A casual reference is made to the visit of *Veda Vyāsa* to Vārānasī, and his going about begging for *bhikshā* which no one offered to him Thereupon the great sage pronounced a curse that learning in Vārānasī would not continue for more than three generations in a family and so also wealth and friendship (M 185 20) There is no shrine for *Vyāsa* in Vārānasī, but there is one across the river *Gangā* in *Rāmanagar* The story of *Veda-Vyāsa* does not appear to be without its meaning or some significant allusion to religious history In the Gupta period the *Vaishnavas* had accepted *Veda Vyāsa* as the great teacher who symbolised the *Bhāgavata* movement through his manifold literary works, e g the *Sāṅkhas* of the *Vedas*, 18 *Purānas*, *Mahābhārata*, *Brahma Sūtras* and *Bhagavata* Therefore *Vyāsa* as the leader of a stupendous literary and religious movement was considered by the *Bhāgavatas* to be an incarnation of

Vishnu, or more correctly as the son of Vishnu and of Vak and therefore said to belong to *Vāchyāyana gotra* (वाच्यायनाद् ऋषे पृथे विष्णोर्गणो समुद्भवात्, *Ahimbudhnya Samhitā*, 12 17)

Varānasi as shown by the discovery of the numerous clay sealings engraved with the names of Śivaliṅgas and as also by the *kāśī khanda* and by the short *Mahātmya* given here, was primarily a centre of Śaiva worship under the influence of Māheśvara or Pāśupata teachers. They were very strong in their convictions and naturally would not accept easily the inroad of the Bhāgavata teachings, literature and religion. This is made eloquent in the story of Veda Vyāsa that even after going about for six months no body entertained him and offered him *Bhikṣā*. Ultimately it were Lord Śiva and Pārvatī themselves who became reconciled to Vyāsa, but even that was poor consolation and Vyasa had to find a lodging for himself outside Vārānasi with the generous concession that only on two days in the fortnight, viz the 8th and the 14th day, he would be allowed to enter Vārānasi. Perhaps this points to a recitation of the Bhāgavata literature on these two days in the midst of an exclusively Śaiva atmosphere. Even today as we survey the religious shrines of Vārānasi there is hardly any old religious establishment dedicated to Vishnu excepting Bindu Mādhava or Veni Madhava which in addition to Ādi Keśava seems to have been an ancient centre. Both of these names occur in a list of five holy spots of Varanasi, the other three being the Daśaśvamedha, Lolaraka sacred to Sun worship, and Manikarnika.

NARMADĀ MĀHĀTMYA

IMPORTANCE OF NARMADĀ KSHETRA — Chaps 186 194 deal with *Narmada Mahātyam*. There is a reason for the topic of *Narmada Māhātmya* being compiled in the Gupta period. There were five great centres of civilization and specially of religious importance viz *Mathurā*, *Prayāga*, *Vārānasi*, *Avanti* and *Pataliputra* (the last had only commercial and political importance).

For all places of pilgrimage there were topographical accounts of the nature of *Sthala Mahatmya*. In case of Pataliputra a *Gayā Malātmya* was drawn up. Then the valley of the Ganga and Yamuna was considered most holy and it was teeming with educational and cultural centres most of which were places of pilgrimage or *Tirtha*. Similarly the Narmada from its source in the Amarakantaka to Bhrigu Kachchha where it meets the sea was considered to be sacred and along its bank a number of new centres of learning and culture grew up. As a matter of fact during the Gupta age Malava became the granary of the Empire and a receptacle of wealth flowing from the sea ports of *Bhrigu Kachchha* and *Srapiraka* on the west, from *Pratisthana* on the Godāvari in the south from *Matlur* and *Kausambi* on the north and along the Sone valley on the east. This is evident from the numerous art monuments that were built in this central region of west and east Malava (*Ākaravanti*) during the Gupta age some of which have survived up to our own times. The Narmada river was held as sacred as the Ganga and *Mahismati* on its bank became an important centre of *Saiva* worship and Vedic and Puranic learning. The Markandeya Purāna was recited on an island in the stream of the Narmada which place seems to be the present *Onkara Mandlāt* (Pargiter Markandeya Puran, Intro- pp ix). This Mahatmya of the Narmada is also put in the mouth of Rishi Markandeya who recites it to *Iudhishtira*. The Narmadā region extended from the western sea to Amarakantaka and up to the western boundry of Kalinga (M 186 12).

TIRTHAS ALONG THE NARMADĀ— The account of the *Tirthas* on the Narmadā begins from *Rudrakot* which was at the source of the river in the Amarakantaka hill. Another *tirth* was *Jalesvara* near it. Two small rivers named *Kapila* and *Visalya* are said to meet the Narmadā on its right bank.

Another *Tirtha* connected with the Narmadā is named *Jalesvara* where an *Asura* king named *Bapa* is said to have lived in his capital at *Tripura* (Chap 187), which is to be identified

with modern Tewar near Jabalpur. The name of *Tripurā* gives an occasion for reintroducing the legend of *Siva's* battle against Tripura and his conquering the three cities by one shaft.

Chap 188 is a vivid account of the burning of Tripura city. It seems to have been taken from a factual happening probably by the Hāna invaders who were in the habit of setting human habitations and towns on fire. It is a very pathetic account in which women complain to *Agni* why he was so heartless as to burn down even children and birds in their cages. *Agni* replied that he was not doing so of his own accord but under compulsion of some one else.

स्वयं नैव युष्माकं विनाशन्तु वरोम्यहम् ।

अहमादेशवर्त्ता वै नाहं वर्त्ताम्यनुग्रहम् ॥ (M 188 57)

In this connection the Mlechchhas are mentioned and *Agni* itself is addressed as Mlechchha because it was caused by the Mlechchha raiders (अस्मान् सदस्य म्लेच्छ ! त्वं काङ्क्षति प्रापयिष्यसि, M 188 51). After the fall of the Gupta empire the Hūnas came in occupation and ruled in Malawa under Toramāna (c 500 A D to c 515 A D) and Mihirkula (c 515 A D-533 A D). It seems to have been this period of extreme oppression and devastation that is implied in this account of the blazing of the city of *Tripura* in which so much pathos has been introduced. The heart rending account of the atrocities perpetrated by the Hūnas specially Mihirkula as given by Kalhana in the *Rājataranginī* tallies with the moving account given in the *Matsya Purāna* (Chap 188). The extent of the Hūna empire included *Eran* (Skt *Airikina*) in the district of *Sagara* which is only about 50 miles from *Tripurī*. The Hūnas were ruthless barbarians carrying sword and fire before them. Sung Yun a Chinese traveller who visited the Hūna king of *Gandhāra*, corroborates the barbarous cruelties of that ruler. It was a common tale for the Hūna chiefs and Yuvan Chivang who came about a century later repeats the same story of the atrocities of the Hūnas. It appears that Mihirkula brought destruction on the capital city of *Tripurā* by consigning

it to flames. This seems to give an account of that hellish conflagration by someone who was an eye witness or who had heard of it from direct sources. In that case this repetition of the episode of *Tripura* may well be understood, as the former by the name of *Tripurākhyāna* was a regular legend based on Vedic symbolism and handed down from antiquity, whereas this new account was a fabrication and related here in the context of the *Narmada Mahātmya* where its memory was green.

BURNING OF TRIPURI —It is related in this account that the burning city of *Tripura* fell in three places, viz on *Sri śaila* mountain in the Āndhra country (Kurnool Dist), *Amarakantaka* hill at *Rudrakota* and the third fell on the spot of *Tripuri* where the *Julesvara Sivalinga* was installed in memory of the city's burning —

एकं निपतितं तत्र श्रीशैले त्रिपुरान्तके
द्वितीयं पतितं तस्मिन् पर्वतेऽमरकण्ठके
दग्धेषु तेषु राजेन्द्र । रुद्रकोटिः प्रतिष्ठिता (M 188 74 75)

It may not be surprising if this account also may prove to be of an historical character, viz that these three spots may have been ruled by *Bāna* kings, an important dynasty whose early history is shrouded in obscurity but who seem to have been widely distributed and some of them at least ruled to the west of Āndhra country. They claim their title as the *Antapala* or wardens of the Marches of the ancient Pallava kings.

Chap 189 gives an account of the meeting of the *Kaverī* with the *Narmadā*, a small tributary, whose confluence was considered a very holy spot.

Chap 190 gives a list of some *Tirthas* on the north bank of the *Narmada*, e.g. *Mintreśvara* (*Patreśvara*, in *Padma Purāna*) *Amratkeśvara*, *Āgāreśvara*, *Kapila tirtha*, *Karaya tirtha*, *Kuṇḍileśvara* and *Vimaleśvara*.

Chap 191 adds the names of some more *tirthas* on the north bank, e.g. *Sīlabheda*, *Bhīmeśvara*, *Naradeśvara*, *Ādityeśvara*,

Naṇḍikeśa, Varuneśa, Śatantreśvara, Koliśvara, Agastyeśvara, Balākeśvara

In the second round some more names of Tīrthas on the south bank and again on the north bank are given. The last of them being *Ankola* (a tirtha in Baroda district) and *Siddheśvara*.

Chap 192 glorifies *Sukla tirtha* which is even today known by its ancient name. It is 10 miles north east of *Bhrigu Kachchha*. It is a great centre of Samavedi Brahmanas. It is stated in the Matsya that Chanakya, the great minister of Chandragupta Maurya had come to spend some time in *Sukla tirtha* (चाणक्यो नाम राजपि सिद्धिं तत्र समागतः, M 192 14). There is an ancient Banyan tree at *Sukla tirtha* which is referred in the Matsya description (पादपात्रेण दृष्टेन ब्रह्महत्या व्यरोहति, M 192 16).

Chap 193 gives an account of the *Bhrigu Tirtha* at Bhrigu Kachchha or modern Bharoch at the confluence of the Narmada with the Sea.

ERANDI NARMADĀ SANGAMA —In chap 194 *Erandi Narmadā Sangama* is mentioned once again, *Erandi* being a small river meeting the Narmadā in Baroda district. It appears that the list of Tīrthas in Chap 194 is an amplified version including some of the previous names but mostly new ones. It also mentions the meeting of the Narmada with the ocean (*Narmado dadhi sangama*, M 194 33) although *Bhrigu Kshetra* has already been referred to in Chap 193. A *Siva Linga* named *Sāgaracāra* was installed at this place. There is a *Phala rūti* at the end of the Narmadā Mahātmya which is a pointer to its being an independent text which floated into the body of the Matsya at about the end of the 6th century A. D.

GOTRA-PRAVARA

Chaps 195-202 give a list of the *Gotras* and *Pravaras*. The chaps are entitled *Rishi Gotra* (*Rishi nāma Gotrāṇi*) or *Varṇācaturāṇa*. The subject of *Gotra* was of much significance, above all for the purpose of negotiating marital alliances. There

should be no marriage within the *Gotra* and exogamy has been the supreme rule since the beginning of Aryan society. The *Brahmanas* and following them the *Kshatriyas* and *Vaiśyas* also strictly observed the rule of exogamy. The *Gotra* is therefore a living institution and the name of the *Gotra* in addition to the name of the individual is invariably remembered.

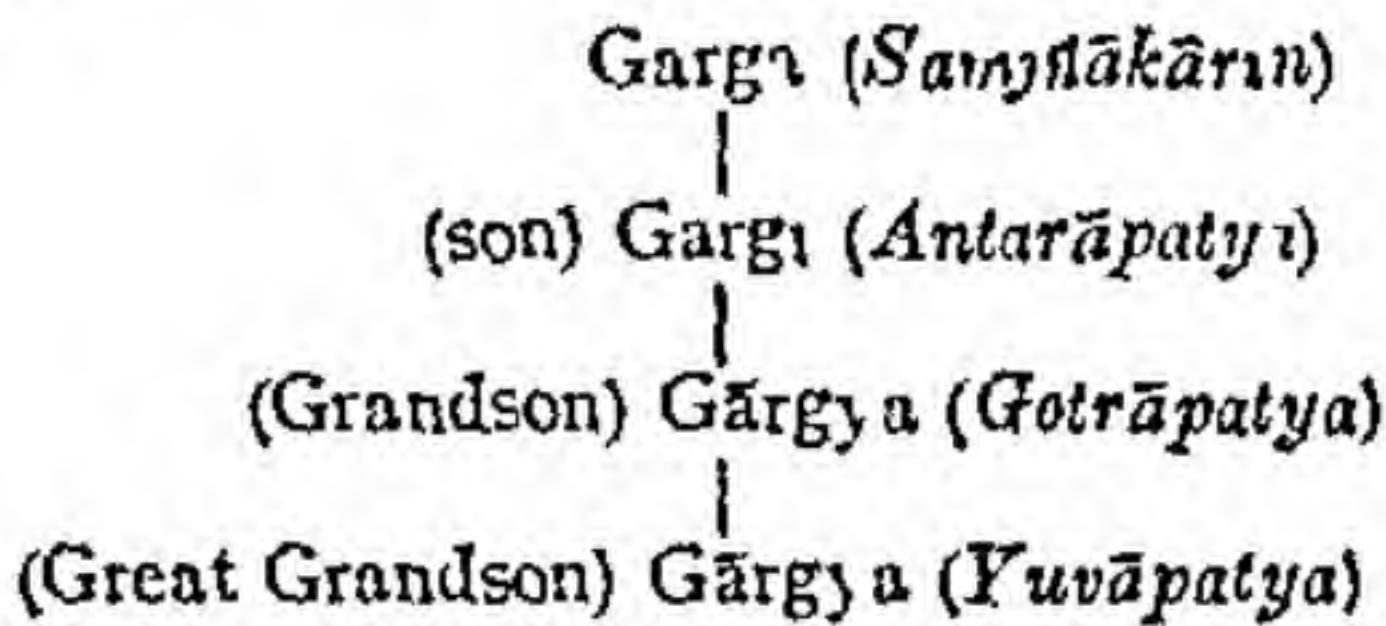
THEORY OF THE SEVEN RISHIS— *Gotra* means family (*Kula* or *Vamśa*) and the founder of a *Gotra* was called *Kula-viddha* or *Vamśya*. The theory commonly accepted was that originally there were 7 Rishis, each of whom became the Founder of a *Gotra* (*Gotra-Kṛit*). The names of those 7 Rishis are *Bṛigu*, *Aṅgiras*, *Atri*, *Kuṅki*, *Kāśyapa*, *Vasiṣṭha*, and *Agastya*. In the *Matsya* a mythical ancestry of these 7 Rishis is traced to *Brahmā* (M. 195. 7-11).

According to a different tradition *Brahmā* had four sons, *Bṛigu*, *Aṅgiras*, *Marīchi* and *Atri*. In *Bṛigu*'s line was born *Jamadagni* who became the founder of a *gotra*. In the line of *Aṅgiras* there were two *Gotra-Kartā* Rishis, viz. *Gautama* and *Bharadvāja*. In the family of *Marīchi* there were three *Gotra-Kāra* ancestors, viz. *Kāśyapa*, *Vasiṣṭha* and *Agastya*. The fourth son *Atri* himself became the founder of a *Gotra*. Thus these 7 were the primeval ancestors who were remembered as the founders of *Gotras*.

PRINCIPAL GOTRA NAMES— From one original ancestor there could be hundreds and thousands of descendants who all derived their names after him. They were perhaps all like common people and did not have any distinctive claim for celebrity, but there were some amongst them whose learning and piety or *Tapas* entitled them to special distinction and they too were remembered as the founders of sub *gotras* under the main *Gotra nāma*. This is why we find quite a number of other names under each main *Gotra*, which were given the same dignity as that of the original *Gotras*. This number of subsequent *Gotra-founders* could not be restricted and we find that under the 7

original Gotras the number of later *Gotra Kartā* Rishis varies according to the fact of each case.

FORMATION OF GOTRA NAMES— The subject is treated at length in the *Ashtādhyāyī* of Pāṇini where a full list of Gotra names has been brought together for the specific purpose of grammatical formations of names. According to Panini the original Gotra founder was called *Samjñākārin*. His son was *Antarāpatya*. His grandson was *Gotrāpatya* (अपत्यं पौत्रप्रवृत्ति गोत्रम्, 4 1 162) and his great grandson was called *Yuvāpatya*. For example —



PRACTICAL IMPORTANCE OF GOTRA— In practical life Gotra name had special value. The head of the family always represented the family in political and social institutions and the Gotra name was attached after his personal name. If he was a *Gārgya* his son would be *Gārgyayana* and the latter would not be entitled to represent the family in place of *Gārgya*. This kind of practical consideration was the basis of Panini's discussion of the Gotra names. But so far as the *Matsya* is concerned it is a merely classified presentation of the material of Gotra lists in the ancient texts known as *Pravarakāṇḍa* found in the Śrauta Sūtras of Aśvalāyana, Āpastamba, Kātyāyana and the most important of them the Bauddhāyana Śrauta Sūtra named as *Pravara prasna*. Amongst subsequent writers Purushottama compiled the evidence from the above sources with a detailed commentary in his *Pravara Mīmāṃsā* which has been published along with other kindred texts under the title of *Gotra Pravara Nibandha-Kāṇḍikā*, and which has been studied by Dr. Brough in his 'The Early Brahmanical System of Gotra and Pravara'.

The list of the Gotras is also found in the Vishnu Dharmottara Purāna (1 111 118) which for the most part is the same as in the Matsya. The scheme in the Matsya is as follows —

1	Chap	195—Bhrigu Vamśa
2	Chap	196—Angiras Vamśa
3	Chap	197—Atri Vamśa
4	Chap	198—Kuśika Vamśa (reckoned as a branch of the Atri family)
5	Chap	199—Kaśyapa (a descendant of Marichi)
6	"	200—Vasishṭha
7	,	202—Agastya (whose descendants were Pulastya and Pulaha)

In chap 201 there is a digression describing the family of Nami

PRAVARA— This word indicates the Rishi who was besides being a *Gotra kara* was also a *Mantra drashtā*. Those families in which there had been three *Mantra Kṛit* Rishis were *Tri Pravaṛa* and those who had five *Mantra kṛit* Rishis were called *Pañcha Pravaṛa*.

A list of these Gotra names is given in Appendix 2 classified under each original *Gotra karta* Rishi viz 1 Bhrigu 2 Angiras 3 Atri 4 Kuśika 5 Kasyapa 6 Vasishṭha and 7 Agastya —

DHARMA-VAMŚA

Chap 203 entitled Dharma Vamsa gives a list of Eight Vasus and their sons as well as of the 12 Sādhyas and of the Visve Devās. The list of the eight Vasus and their sons is as follows —

<i>His name</i>	<i>Name of his son</i>
1 Dhara	Dravina
2 Āpah	Śrīman
3 Anala (Agni)	Kumāra
4 Anila (Vayu)	Purojvas
5 Pratyūsha	Devala

6	Dhruva (probably Sūrya)	Kāla
7	Soma (= Chandra)	Varachas
8	Prabhāsa (probably same as <i>Manas</i> or <i>Yajamana</i> or <i>Brahmana</i>)	Viśvakarmā

This is a new list of the Vasus in which some new gods like Kum ra, Viśvakarmā and Kāla have been inserted. Some names in the list are only tentatively identified. This small inset of Dharma Vamśa appears to be quite foreign to the context because Chap 204 ignores it and concerns itself directly with the list of learned Brāhmanas given in the Gotra Adhyāya who are recommended for being invited to a Śrāddha.

Chap 204 itself is very trivial dealing indifferently with Śrāddha and is a late appendage to Śrāddha Kalpa.

Chaps 205-207 are almost on the same level dealing with the gift of a cow, black antelope skin, *Vṛkshotsarga*, all three being loose portions of some *Dāna-vidhi*. The word *Mushaka sannibha* (M 207 27) is noteworthy as referring to a bull which in Hindi is still called *Musara* and is considered inauspicious as given here.

PATIVRATĀ MĀHĀTMYA— Chap 208-214 entitled *Pativrata Mahātmya* or *Savitri Upākhyāna* gives the legend of Sāvitrī and Satyavān. The theme of the story is the same as given in the *Āraṇyaka parva* (Chaps. 278-282) but the language is different and the *Matsya* version seems to be an independent work.

RĀJA-DHARMA

Chaps 215-229 appertain to Rāja-dharma dealing with the various subjects relating to the duties of an anointed king, including Civil and Criminal law. The author has drawn profusely on the Rāja-dharma chapters of the *Manu Smṛiti*, using in most cases the same terminology. It is a sort of revised digest of the legal code which was in force and

also which elaborated the duties of the king and the officers of his government as well as the political ideals of state and administration

KING AND HIS COUNCIL— Chap 214 deals with the personality, character, duties and ideals of an anointed king. First of all it takes up the subject of the king's ministers called *Sahaya*, a word used also in *Manu Smṛiti* (Manu 7 55) as a synonym of *Sachiva* (7 54) and also *Amitya* (Manu 7 60). It appears that in the Gupta age when this portion seems to have been compiled, the institution of *Mantri Parishad* had become an essential part of monarchical government and all kings were almost as a rule associated with their ministers placed in charge of several departments. Pāṇini had referred to the institution of *Parishad* as having come into existence in his time (c 500 B C) and a king possessing a council of ministers was known as *Parishadiala Rāja*. Throughout the Nanda, Maurya and Śunga periods this institution of the *Mantri Parishad* continued with increasing importance. The council of ministers included a chief minister with whom the king held both joint and separate deliberation. Here it is said in the words of the *Manu Smṛiti* that the power of choosing the council vested in the king (तस्मात्सहायान् वरयेत् कुलीनान् नृपति स्वयम्, M 215 4). It is also said that government is impossible without the ministers because the foundations of government rest on them (सहायवरणं कार्यं तत्र राज्य प्रतिष्ठितम्, Manu 215 2). Two more points are stated, namely that even the smallest business of the State passes through a minister, and secondly that the king appointed his council immediately after his coronation, viz when his head was wet with the waters of anointing (अभिषेकाद्रंशिरसा).

QUALIFICATIONS OF MINISTERS— The qualifications of ministers are also stated, viz respectability or high birth, courageous valour, solvency, moral virtues, health, generous nature, hard working capacity, proficient in the knowledge of law (*Dharmaśāstra*), sweetness of speech (*Prīyamvada*), loyalty (*Svami bhakta*) and the quality of tendering wholesome advice

(*hitopadeśa karana*) Even if a minister may lack the requisite qualification or knowledge or proficiency of a particular department he could be appointed if he was otherwise suitable in the personal discretion of the king (गुणहीनानपि तथा विनाय नृपतिः स्वयम् । कर्मस्वेव नियुज्येत यथायोग्येषु भागशः, M 215 50) Probably such ministers were kept out of regular deliberation of the council but were entrusted with the working of departments

NAMES OF MINISTERS— As to the number of ministers it is left to the exigency of administrative work and no hard and fast rule has been made but the most important set consisted of *Senāpati* (śl 10), *Sandhivigrahika*, (śl 13), *Duta*, *Desarakṣita* (who was to be proficient in matters of income and expenditure and seems to be the same as *Akṣhapatalika* or Finance Minister, *Dharmādhikarīn* (Incharge of Justice or *Dharmadhikarāna*) These appear to be more important than others and as members of the king's council or *Sabhā* they were known as *Sa' hā-sad*

SENĀPATI— He should be a person of high moral calibre and practical ability and insight, and should be conversant with the art of war, training of elephants (*Hastī sikṣā*) and horses (*Aśva śikṣā*) and *Dhanurveda* as also in military formations (*Vyūha Tattva vidhāna*)

DŪTA— The ambassador was a highly important official as representing the king in foreign courts From about the first century A D the institution of embassies had become very important and they were exchanged between distant countries, e.g. between India and the Roman empire, or between India and Irān, or between India and China or between India and Ceylon for all of which we have some historical references Exchange of ambassadors was considered to be a part of the system of political alliances, e.g. the embassy sent by the king of Ceylon to the court of Samudragupta, or by Bhāskara Varman to the court of Harsha Vardhana The Dūta was expected to know the languages of several countries (*Deśa Bhasā Vācārādīni*), and if possible to have a personal knowledge of those places He was

to state the facts as they were (*Yathoktavāds*) and to tender advice about *Niti* at proper time

SANDHIVIGRAHIKA— He was the minister for peace and war or for foreign affairs. He was to be an adept in state polity (नय-विशारद), a person with experience of *Shāḍgunya* and knowing the different languages

DEŚARAKSHITĀ— This is a new term probably corresponding to a *Goptā*, or one who was incharge of revenue affairs. He should know the duties of government servants (कृतज्ञो भृत्यानाम्) and also have knowledge of the heads of income and expenditure (आय व्ययज्ञ) and should also know the affairs of the country (लोकज्ञ) and the various sources of revenue in each region (देशोत्पत्ति विशारद.).

DHARMĀDHIKARNI— He was incharge of the department of justice and besides being a clean and upright person he was to be well versed in the law of the country (धर्मशास्त्र विशारद.).

Amongst the several other officers who seem to have of secondary position and not of the regular rank of councillors appear to be the following

1 **DAUVĀRIKA**— The Royal Chamberlain, a very important person who was placed incharge of the palace establishment, and through whom the contact of the king with the outside world was maintained. An indication of his duties and importance is given by the description of Bāna Bhaṭṭa in the *Harsha charita* and in *Kādambari*

2 **TĀMBULADHĀRI**— He seems to have been of the grade of a *Pratihāra* appointed for the court and the palace.

3 **SODADHYAKSHA**— One incharge of the king's food arrangements

4 **VAIDYA**— He was to be a person well versed in *Ashṭāṅga Āyurveda* and so strong in morals that he could not be won over (*Anāhārya*). Mostly he was to be a hereditary

officer, they were known as *Apta* or *Maula* in Gupta polity, and were the object of the highest trust placed in them by the king.

LEKHAKA— He functioned as king's chief secretary placed incharge of all departments (लेखकः कयितौ राज्ञः सर्वाधिकरणेषु वै). Of course there must have been a full bureaucracy of Lekhakas in each department. There is a casual reference to the forms of letters that were current when this portion of text was written, e. g. शेषपितान् मान्तरान् i. e. letters with headlines, a feature of Gupta script.

RAKSHINAH— These were the body-guards or personal A. D.Cs of the king, selected as persons of extreme loyalty (दृढमक्ताः).

Other Officers were the *Sārathi*, the *Khadgadhārī* (Sword-bearer), *Dhanurdhārī* (Bow-wielder). These were the king's personal servants.

DHANĀDHYAKSHA— Seems to be the same as the person incharge of the treasury or *Koshāgāra* and *Bhāṇḍāgāra*. It appears that the above list is not well organised and seems to have been retouched at two different periods, the original being of about the Kushāna period when the *Senāpati*, *Dūta* and the *Sandhivigrahika* were more important than others, and a second list being drawn up according to the needs of Gupta administration.

SEVEN ADHYAKSHA OFFICERS— It is a fresh list in which some of the duties mentioned earlier have been repeated. It seems that these were not of the rank of ministers, but were the executive heads of departments, e. g. *Gajādhyaksha* (Elephants), 2. *Aśvādhyaksha* (Horses), 3. *Durgādhyaksha* (Forts), 4. *Sthapati* (Royal Architect proficient in architecture, वास्तुविद्याविधानज्ञ), 5. *Astrāchārya* (Officer incharge of military arms and equipments), 6. *Antahpurādhyaksha* (King's household-controller), 7. *Prāṇāchārya* or *Vaidya* (Royal physician). These seven are said to be officers placed incharge of Vyavahāra or actual executive duties. It is advised that Govt. servants should be drawn mostly from the hereditary class (*Pitri Paitāmaha-Bhritya*), the principle of service accepted in Gupta polity where such offices

were known as *Āpta*, a word often used in Bāna and Kalidasa. The *Āpta* officers were recipients of Royal Honours (प्रसाद) in the form of a *mauli*. Govt Service was called *Niyoga* and officers as *Niyukta*.

NUMBER OF MINISTERS— There are two questions involved here, first the number of ministers to constitute the *Mantri Parishad*. Manu has advised 7 or 8 ministers but given a freedom to fix the number according to the needs of State business. There is no clear instruction given in the Matsya excepting the names of officers as indicated above. The other more important question related to the joint or separate responsibility of the ministers. Amongst the ancient jurists the question was hotly debated of which we have an indication in the Artha Śāstra. There were two principal views, viz. that the king should consult all his minister or one to whom the departmental business relates. The danger in the first course is stated that the ministers in a team would thwart the judgement of the king and it was risky to be so influenced by their advice. In Matsya it is the latter course which is recommended that the king should consult one or more of the ministers but not together or jointly but individually and separately (बहुभिर्मन्त्रयेत्काम राजा मन्त्रं पृथक् पृथक्, M 215 47). He may consult anyone but the final decision is to be taken by the king himself (एकश्च महोमतुंभ्यः कार्यो विनिश्चयः, M 215 49). It may be that the king agrees to or accepts the advice of some other minister but the final decision rests with him alone.

CONDUCT OF GOVT SERVANTS— Chap 216 is like a summary of the Government Servants Conduct Rules (राजोभ्युजीविवृत्त). Some similar statements are made by Bāna Bhaṭṭa in Harsha-charita respecting rules for government servants by which he becomes approved for service. It appears that some such code was drawn up by the administrators in the Gupta period of which a record is incorporated here.

SOME OF THE MORE IMPORTANT RULES— 1 *Niyukta* (Govt servant) should not speak against the king in public, but if duty requires him to do so he should tell the king in private.

2 A personal request to the king for some favour should never be made directly but through some friend or well wisher

3 All duties should be performed at the right time (Śl 5)

4 Govt money should not be wasted in a heartless manner (न च हिंस्य धनं विञ्चितं निपुक्तेन च धर्मणि, Śl 5)

5 King's secrets should not be divulged (यच्च गुह्यं भवेद्राज्ञो न तल्लोके प्रकाशयेत्, Śl 10)

6 One should not enter the king's presence without his previous permission

7 One should keep his heart and inner feelings loyal and pure (हृदयं निर्मलं कृत्वा परामर्शमुपाश्रयेत् Śl 22)

DURGA VIDHĀNA

DURGA VIDHĀNA— Chap 217 relates to the important subject of *Durga* or the king's fortified city including the royal palace. As a matter of fact in ancient times the king's citadel and the palace were a common establishment and the security of the one depended on the defences of the other. The palace was invariably placed in the centre of the *Durga* as observed from the earliest times in the acropolis sites at both Mohenjodaro and Harappa.

6 KINDS OF FORTS— A *Durga* (Fort) is a well defended place which is selected mostly on the basis of its offering facilities of natural defence. From this point of view six kinds of forts are mentioned —

1 DHANVA DURGA— A fort having a desert or marshy area for its defence

2 MAHI DURGA— Fortress built mostly underground

3 JALA DURGA— A fort surrounded by some river or lake used for defence purposes

4 VARA SHA DURGA— A fort built in the midst of a forest

5 GIRI DURGA— A fort having mountaneous defences This was considered to be the best of all (सर्वेषामेव दुर्गणा गिरिदुर्गं प्रशस्यते, M 217 7)

Most of the old Indian forts are of *Giri durga* type, built by taking recourse to many ingenious defence devices

6 NARA DURGA— If none of the above five facilities of defence be available the king should site his capital city and the palace in the midst of a brave population who should serve him in good stead in times of need

FORT ARCHITECTURE— Although there are many hundreds of surviving forts in the country no systematic survey or study of their architecture has been made The subject of building the royal city and palace was of great importance in the life of the people and for the security of the State As such it has received great attention in various treatises on architecture but specially in the *Artha śāstra* of Kautilya As observed in the excavations at Mohenjodaro the fortified city comprised a contingent of 10 main buildings, e g Rampart or city wall (*Prākara*), 2 Mud foundation (*Vāpra*), 3 City gate (*Gopura* or *Dvara*) with towers (*Aṭṭalaka*), 4 Broad roads crossing each other (*Mahā patha* and *Patla*), 5 Royal Palace (*Raja prāsāda*), 6 Temple (*Deagrāla*), 7 Audience Hall (*Sibhā* or *Āstlāna Mandapa*), 8 Guild Hall (*Samthāgarī*) 9 Granary (*Koslthigāra*), 10 Great pond (*Pushkarinī*) and 11 Markets and Residences (*Vipani Grāla*)

To a large extent this architectural plan of the city established a norm which was followed during the historical periods also The *Matsya Purana* also follows this picture and seems to have borrowed its material from traditional literature Its architectural contingent of buildings includes the following —

The *Durga* or the king's fort should be surrounded by a moat (*Prīkhā*) and be furnished with *Vāprāṭṭālīka* which means the city wall with its bastions raised on high mud foundation (*Vāpra*) The city wall was mounted by weapons *Sataghni*

yantra, a kind of battering ram mounted on the towers of the walls) and was pierced by big gates (*Gopura*) with high door leaves (*Kapīta*) so that the king could enter riding on it elephant back. Inside the city there were four main roads (*Chaturāṅgavithayāḥ*) crossing each other in the centre. At the end of the first was the city gate, of the other the city's main temple, of the third the royal palace in a line opposite to the city gate, and of the fourth the courts (*Dharmadhikarana*) or the court officer (M 217 10 11 12).

The city may be either rectangular, square, circular, or crescent shaped if along a river bank. The Govt treasury should be placed on the right side of the palace and also royal stables for elephants (*Gajasthana*), horses (*Turagāsthana*), and cows (*Goshthāna*). The royal kitchen (*Mahānasa*) and other workshops for craftsmen (*Karmāśāla*) may be sited on the right side of the palace. On the left side should be the houses of the royal priest, physician, councillors and *Koshthāgara*. This is a practical scheme which may have been followed normally in town planning in ancient India. An important fact is stated about the soldiery to be stationed inside the fort. The barracks for soldiers were generally built in the first court (*Prathamakakāhyā*) which was wide and open and in which accommodation for the king's own horses and elephants was also found. It is said that soldiers of the *Sahasraghātīn* type should be provided with arms and placed in-charge of the palace. The *Sahasraghātīn* was the soldier who could fight alone with one thousand persons. These were also known as *Salasra'aja* and *Salasra yodha* (Divyavadana, p 245). It seems that such brave and reckless fighters who risked their lives in resisting even a thousand men were greatly in demand and special contingents of them were posted round the royal palace.

DURGA SANCHAYA—An important item relates to the providing of stores inside the fort, not only for normal needs but more specially for emergency purposes during war times when the fort was besieged and supplies from outside were cut off. The

capacity of the defenders depended on how long their collection of stores and sources of water supply would carry them. In Matsya Chap 217 gives an very extensive list of stores for easy reference which seems to have been taken from a *Varnaka* text on this subject. The names of important articles which were collected is as follows —

Arms and weapons a list of 28 of which is given, all articles manufactured by the various craftsmen (*Sarva Śilpa Bhānda*), musical instruments (*Vaditra*), herbs and medicinal plants (*Āushadhi*), fodder for animals (*Yavas*), fuel (*Indhana*), dairy products (*Gorasa*), all kinds of oil (*Sarva taila*), molasses, sugar, tallow, hides, cereals and grains for food, cloth, barley and wheat, metals, earth and cow dung, green crops, pulses, combustible materials, and many other kinds of herbs and plants (a list of 70 of them is given)

Articles of diet of the sweetening, sour, and astringent sorts, roots, fruits, flowers. Dealers in these commodities also should be kept.

Chap 218 continues the same subject but in relation to articles for administering poison or neutralising its effects (*विषम, विष-बाधक*)

Chap 219 is like an appendix to the previous one giving details of how to protect a king against poisonous drugs administered through food or secretly applied to articles of use. It is stated that a room coated with the plaster of sea salt, barley and clay burnt by lightning stroke does not catch fire (M 219 7)

TRAINING OF PRINCES— Chap 220 discusses the subject of the education and training of princes (*Rajaputra-raksha*). It was important that the princes should be brought up in the mould of austere educational discipline and both theoretical and practical training should be imparted to them by competent teachers. Only some indication of the subjects of study taught to a prince is given here, but we have much fuller details elsewhere, e.g. in the *Kādambarī* describing the education of

prince Chitrāpida In the latter part of this chapter the discipline necessary in the life of the king himself is given and a number of healthy instructions are listed It is said that there are 7 constituents of State, viz *Svāmī* or the king himself, 2 *Amātya* (Minister), 3 *Janapada* (State), 4 *Durga* (the citadel and the palace), 5 *Dandī* (Army), 6 *Kosha* (Treasury) 7 *Mitra* (friendly states) —

स्वाम्यमात्यो जनपदो दुर्गं दण्डं तथैव च ।
कोशो मित्रं च धर्मज्ञः सप्तांगं राज्यमुच्यते ॥

(M 220 19)

Amongst these the king is the root of the State and the other six are like its branches and fruits In matters of general policy the king should neither be very strict (*Daruna*) nor lenient (*Mridu*) —

न राजा मृदुना भाव्यः मृदुहि परिभूयते
न भाव्यं दारुणेनातितीक्ष्णो दुर्बलजिते जनः (M 220 22 23)

It is also stated here that the king should not deliberate in his council only with one minister or with all of them (नैवस्तु मन्त्रपेक्षमन्त्रं राजा न बहुभिः सह, M 220 37) This is based on the age old controversy referred to above whether the king should take advice from an individual minister or from the cabinet as a whole Opinions of political theorists were divided on this point as stated in the *Arthaśāstra*

IDEALS OF KINGSHIP—The king should protect his State with highest endeavour both from his own people inside and from the outsiders, adopting a policy like father and mother towards their sons

महता तु प्रयत्नेन स्वराष्ट्रस्य च रक्षिता
नित्यं स्वैभ्यः परेभ्यश्च यथा माता यथा पिता

Some sane advice is tendered to the king for adopting a policy of *Yukta Dandatā*, *Iyasya parivrajana* (the avoiding of excesses), *Adirgī* *śūtrata* (promptness in the disposal of public duties), *Samavāsa* *śūtrata* (secrecy of State Council), *Mantra*

Sādhinā (implementation of plans), avoidance of *Mantra kshaya*, preventing people from loosing their morale (*Kṛuṇībhāta*) owing to king's inattention (*Anaickshā*), filling the people with zest for work (*Karma yogyī*), inculcating a spirit of general welfare (*Rashtrānugrahī*), self control (*Indriyajayī*) and lastly affection for the people (*Lokānurāga*) which creates general prosperity.

Chap 221 casually introduces the subject of *Duṣa* and *Puruṣa kāṇa*, i.e. destiny and human endeavour as to which of the two is more powerful. A clear verdict is given, viz that destiny relates to deeds done in a past life over which one have no control, therefore wise men consider personal endeavour to be superior and because human effort can turn the tide of even the worst Fate

स्वमेव कर्म देवाद्य विद्धि देहान्तराजितम्
तस्मात्पौरुषमेवेह श्रेष्ठमाहुर्मनोपिण
प्रतिकूल तथा देव पौरुषेण विहन्यते (M. 221 2 3)

This view is in accord with the spirit of the Gupta age

Chap 222-225 discuss the pros and cons of the four fold State policy based on *Sāma* (peace) *Bheda* (dissension), *Dāna* (distributing money) and *Danda* (chastisement). A eulogy on *Danda* is given more or less in terms of the *Manu Smṛiti*

KING AS OF THE FORM OF EIGHT LOKAPALAS— Chap 226 describes the view of the political theorists who regarded the king as the embodiment of the characteristics of 8 *Lokapala Devas* like *Indra*, *Surya*, *Vāyu*, *Yama*, *Varuna*, *Agni*, *Chandra* and *Prithivī* (*Rajya deva Sāmya*). Kālidāsa has also referred to this theory of the 8 Lokapalas contributing a portion of their power for making the king's personality (गुरुभिरग्निनिविष्ट लोकपालानुमावै, *Raghu* 2 75). The Political theorists here do not seem to support the claims of royalty about their divine origin, but take care to explain that the divine qualities or virtues of these 8 gods should descend on the king and conjointly make up his personality and policy for the good of the people as the Sun, Moon, Air, Earth, etc. contribute to world happiness

DANDA OR CRIMINAL LAW— Chap 227 takes up again the question of *Danda* but here in the restricted sense of Criminal Law which prescribes a number of punishments for various offences. It is a long disquisition (in 214 ślokas) dealing not only with fines, physical correctives, deterrent punishments but also with *Prāyścitta* or voluntary expiation for sins of omission and commission.

ŚĀNTI CEREMONY— Chap 228 describes some special *Śānti* ceremony to be performed in the beginning of a military expedition. Here the interlocutors are Manu and Matsya but from chapters 229 up to 238, the same subject of *Śānti* is elaborated but the narrator is *Gargi*, probably the same as the author of *Garga Samhita* who deals with the subject of portents, ill omens, natural signs foreboding evil etc. and measures to ward off their evil effects.

GRAHA ŚĀNTI— Chap 239 reverts to the conversation between Manu and Matsya about the worship of the Planets (*Graha Yajña*) by the performance of *Lakṣa homa* and of *Koti homa*.

Chap 240 takes up the question of *Yātra Kala* or the suitable season when a king should start on his conquering campaign. When the *Pṛyagishu* or the campaigning king may find the military situation in his enemy's kingdom as insecure he should start on his conquest. This situation is assessed with respect to the two neighbouring States called *Ākranda* and *Parśnigrāla*. Kautilya defines *Ākranda* as a friendly king in the rear of the *Pṛyagishu* (*Arthaśāstra*). A hostile king in the rear was called *Pārśnigrāla* (*Śānti Parva*, 69/19). Naturally a favourable political situation is that in which one's friendly state in the rear was powerful and when the State in the rear of the enemy was pressing hard against him —

यदा मन्येत नृपतिराक्रन्देन यत्नीयसा ।

पाप्मिण्यहानिमृतोऽस्तिदा यात्रां प्रयोजयेत् ॥ (M 240/2)

One's own territory (*Mula*) should always be rendered impregnable against possible insurrection or invasion by the hostile king in the rear.

TIME FOR MILITARY MARCHING —Two times are recommended for taking up military marching, viz the Full Moon Day in Chaitra and Mārgaśīrṣa. He who starts on the *Chaitrī Purnimā* will come across the green crop sown in the summer season and the ripened crops sown in the previous winter season. Here the word *Pushṭi* occurs in the text (M 240.5) which seems to be a corrupt reading for the original *Mushtī*. According to Kautilya *Mushtī* was a technical term as against *Sasya*, the former meaning ripe crop ready for harvesting and the latter wet crop recently sown. I have dealt with this subject while examining the system of rotation of crops in ancient India (*India as known to Panini*, 2nd edition, pp. 205). If the king starts on the *Mārgaśīrṣī Purnimā* then he will find the summer crops ready for harvesting (*Mushtī*) and the *Aśvayujā* or *Vāṛṣhika* (Rainy) *sasya* crop. The idea behind this statement was that these crops would be available to him for disposal as he liked in the enemy country. A list of other situations unfavourable to the enemy is also given, e.g. visitation of famine in his territory, dissatisfaction in his army or any other kind of distress amongst the subject of the hostile king.

OMENS —Chap. 241 entitled *Anja-Sphurana* deals with certain portents as known from the throbbing of the various limbs of the body. It was a subject included under the general title of *Anga Vidya* of which an extensive Prakrit text has recently come to light and published in the Prakrit Text Society Series under the title *Anga Vajjā*.

Chap. 242 deals with the dreams as portents of good and evil.

Chap. 243 deals with good and bad Omens (*Maṅgalā mangala Śakuna*) which a king may encounter while starting on his *Digvijaya Yatrā*. A shaven Buddhist monk wearing red robe or a naked Jain monk are condemned as very inauspicious.

A list of 28 auspicious objects is given, like *Pūrṇa Kumḥa*, Cows, white flowers, *Brahmanas*, Fire, courtesans, gold, silver and

copper, herbs and plants, *Ghrita*, curds, fruits, *Siastika*, *Vardhamana*, *Nandyāvarta*, etc (M 243 15 21)

VĀMANA-CHARITA

THE BIRTH OF VĀMANA— Chaps 244 246 deal with the story of Vamana incarnation. It is said that there was a temple erected in Krukshetra in honour of Viṣṇu as Vamana. The story begins with Aditi praying to Lord Viṣṇu in a powerful stotra of 25 *Ślokas* somewhat on the lines of the *Bhūṣma stava, āja*. Aditi asked boon for a son. The descend of Viṣṇu in the womb of Aditi caused fear in the mind of Bali. He asked its reason from his ancestor Prahalada who recites a sublime *Stotra* to Viṣṇu (M 245 17 27) and informs Bali that the Lord *Harī* was about to take birth. Bali became nervous. Vamana was born from Aditi.

Chap 245 describes how Vāmana was praised by Brahmā in a *Stotra* and then equipped with various objects offered to him by the gods, e.g. black antelope skin by Brahmā, sacred thread by Brihaspati, staff by Marichi, kamandalu by Vasishṭha, bunch of Kuśagrass by Angiras, rosary by Pulaha, a pair of white garments by Pulastya. The four Vedas, Samkhya, Yoga and other Śāstras attended on Vāmana and he in the guise of a *Brahmachārīn* went to the Yajña of Bali.

Chap 246 first gives a conversation between Bali and his Purohita Śukra. The latter informs him of the coming of Narāyaṇa as Vāmana and Bali becomes ready to welcome him with all the magnanimity of his heart. Of course, the character of the mighty Asura king is painted as that of a devout Bhagavata, he welcomed Vāmana and fulfilled his request for a gift of the earth for Yajña Śālā to be measured by his three strides —

ममामिशरणार्थं देहि राजन्यद्वय (M 246 48)

VĀMANA AND VIRĀT— As soon as the request was granted Vamana expanded himself into the form of *Virāt* (वामनोऽमूद वामन, M 246 52). Then follows a powerful description of the cosmic

or *Virāt* form of Vishnu (M 246 53 70) which is the first and only one of its kind in the Matsya. In the later Purānas there is a tendency for insertions of the *Virāt* form. It is stated at the end that Vamana bestowed the three *Lokas* on Indra and sent Bali to *Patāla* with the promise that he would become in his next birth the 8th Manu named *Sāvarṇi*.

MEANING OF VĀMANA —The motif of the Vāmana story was rooted in the Vedic symbolism of Vishnu taking three strides and measuring out the three *Lokas* —

इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम् । समूहमस्य पांसुरे (RV I 22 17)

This motif of the three foot steps of Vishnu is repeated in several other *Mantras* of the Rīgveda —

यस्योरुषु त्रिषु विक्रमणेष्वधिक्षियन्ति भुवनानि विद्वा (I 154 2)

यः पार्थिवानि त्रिमिरिद्विगाममिदं कृत्वा विष्टोरुगायाम जीवसे

(RV I 155 4)

There are two aspects of the Divine principle, one as the unmanifest called Vāmana and the other as the manifest called Vishnu, Virat Mahat, etc. That which is *Virat* comprises the three or Viśvabhūvanas. It is the power of Svayambhū who is the same as unmanifest Vamana or the self-existent centre which expands as the diameter and the circumference. This law of creation is expressed in the formulas —

वामनो ह विष्णुरास

ŚB 1 2 5 5

स हि वैष्णवो यद् वामन

ŚB 5 2 5 4

वैष्णवो वामन (पशुः)

ŚB 13 2 2 9

The meaning is that Vamana and Virat are two aspects of the same divine power that which is Vāmana or a Dwarf in its source or in the seed becomes Vaisnava or Virāt i.e. cosmic in manifestation in the body or in the cosmic tree. It is the intrinsic power of the unmanifest centre which expands into the diameter on the basis of which the circumference is ascribed. All the measurements of space which become manifest in the diameter abide in the centre and it is only the principle of movement that makes it expand. The centre (*Madhya*) is Vamana whom all

the Devas or manifest powers of light worship (मध्ये वामनमासीनं सर्वे देवा उपासते, Katho. 5 3) The centre symbolises the principle of rest (*Pratishthā*) or stasis (*sthiti*) but when the principle of *Rajas* becomes operative the centre has to expand and become manifest in space. This is how the bodies of plants, animals and men wherever the principle of life functions are formed as a result of *Gati* or movement as exemplified in *Kāla* or Time. The basic principle is that *Kāla* which is movement or dynamism. Wherever there is *Kāla* there is growth. *Vāmana* is the symbol of the *Anu* or the minute aspect and *Virat* is of its Universal or Cosmic aspect called *Mahat*.

It is clearly stated in the story that *Vāmana* or the Dwarf God changes himself into *Virāt* or the Giant form which includes all the dimensional and temporal extensions of time and space. According to Rigveda Vishnu first appears as *Yurā Kumāra* and then becomes of giant form (*Bṛhachchharira*, RV, 1 155 6).

Bali is depicted as an Asura king, viz the Āsuric force which keeps the tendency of manifestation in its grip or coils which is the literal meaning of *Vali* (same as *Bali*). After its surrendering by the Asuric power the *Yajña* of the cosmos fulfils its course. All growth or manifestation is a *Yajña* in which the divine power unfolds itself in Matter which is symbolised by the three *Lokas* or the three steps of Vishnu. We have already explained how the cosmic seed which had within its womb the seven mighty principles or creation (सप्तधर्मो भुवनस्य रेत. RV I 164 37), viz Mind, Life and the five material elements which are moved by the ordinances of Vishnu in order to become differentiated (विष्णोस्तिष्ठन्ति प्रदिशा विधर्मणि, RV I 164 37). There is no organic centre in which the ordinance of the three steps of Vishnu is not operative. It has many forms e.g. birth, growth and death; or past, present and future, or *Prithu*, *Antariksha* and *Dyauh*, or the three principles of the life force viz Growth, Assimilation and Procreation. Sometimes they are spoken of as three brothers of Agni (See my *Spirals from the Vedic Fire*, pp 29 39). This legend of the *Tri Vikrama* incarnation of

Vishṇu was originally Vedic but received an enthusiastic treatment at the hands of the Bhāgavata teachers

THE BOAR INCARNATION OF VISHṆU

(MAHĀ VARĀHA CHARITA)

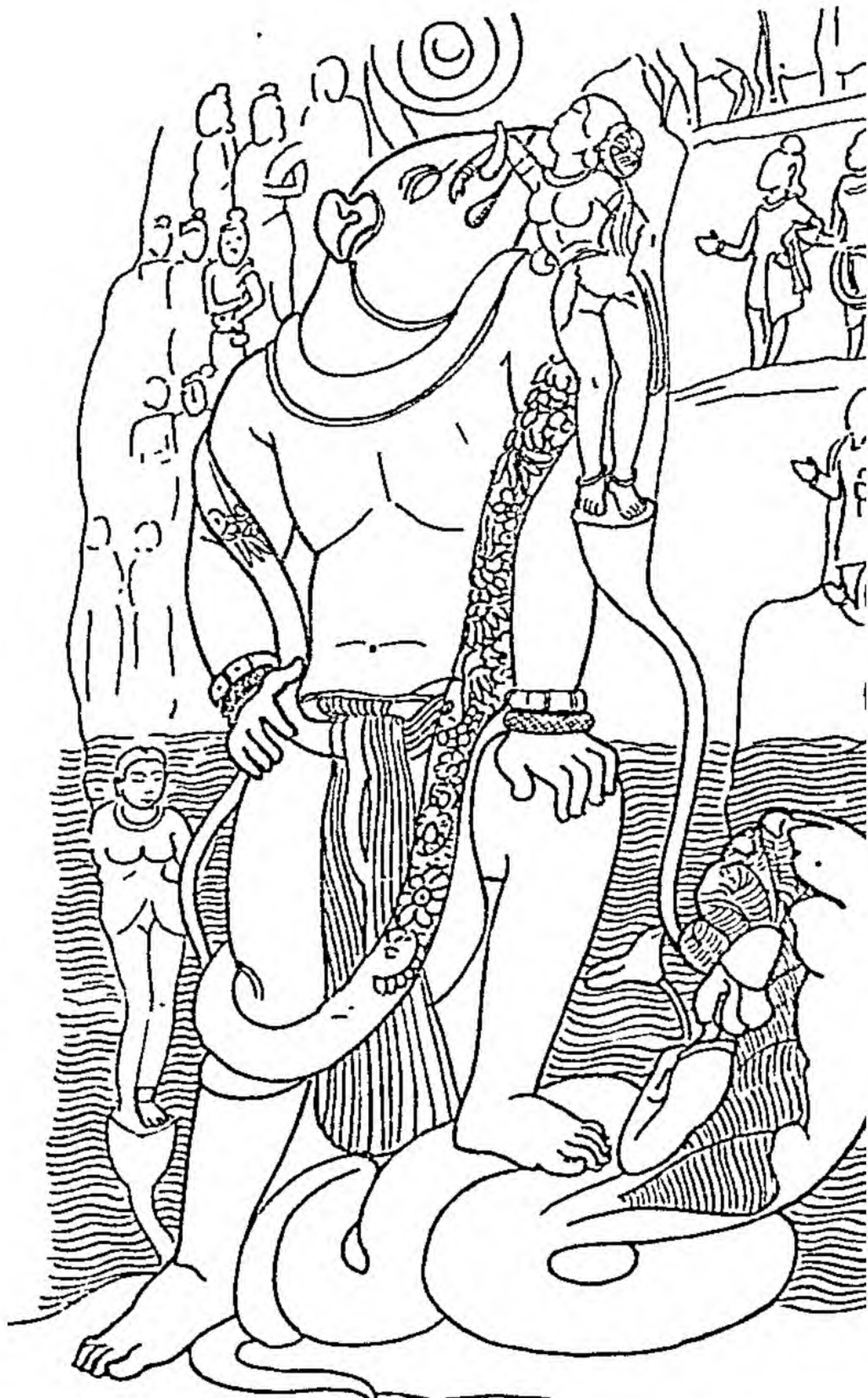
Chap 247-248 describe the *Mahā Varāha Charita*. With this was associated the Ekārṇava doctrine which has already been once described before as handed down from antiquity and the same is presented again in a revised version with several new motifs. According to the Vedic doctrine there were two aspects of the Creator or two stages in the creative process. The first is referred to as the Sleep (*Nidrā yoga*) and the second as *Jagaranā* (*Buddhayte vibudhadhapaḥ*). The divine principle in the state of rest or sleep is referred to here as *Sāntātmā*, *Amata yogātmā* which was the same as *Śayambhu* and in the second stages he manifests himself as *Parameshthi* (M 247.31-33). This idea is vividly repeated in a rich terminology in this chapter.¹

MAHĀ-VARĀHA SYMBOLISM—Chap 248 continues the Mahā-Varāha symbolism at a higher pitch. When the period of a thousand divine years was over the Golden Egg was released which was the form of Prajāpati. This is the dectum of the Vedas which in the previous state had its mouth turned towards the centre or upper point (*Urdhva*) that is towards *Puruṣa* himself became for the sake of creation inclined towards outside (*Adhaḥ*) or *Prakṛiti*.—

जगदण्डमिदं पूर्वमासीद्विष्यं हिरण्यम्
प्रजापतेरियं मूर्तिरितीयं वैदिको श्रुतिः
तत्तु वर्षसहस्रान्ते विभेदोर्ध्वमुखं विभुः
लोकसर्जनहेतोस्तु विभेदाधो मुखं पुनः (M 248 1-2).

Here two technical term, viz *Urdhva* and *Adhaḥ* are noteworthy, which are known in Rigveda (RV. X. 90.4) and which

1 स स्वयम्भूरिति ज्ञेयः स स्रष्टा भुवनाधिपः ।
तदेव सहस्रं जगत्कृत्वा गर्भस्थमात्मनः ।
मुमोचाण्ड महायोगी पुनर् वर्षसहस्रवत् ।



we also find in the *Gītā* describing the cosmic tree (सर्वं मूलमथ शाखं
अक्षरं प्रादुरव्ययम्)

The golden egg refers to the Vedic doctrine of *Hiranyagarbha* *Prajāpati* and has been explained fully in our commentary on Chap 2. It is said here that the material egg splits into eight portions which represent the constitution of the world of matter

मूयोऽष्टधा विभेदादह विष्णुर्वै लोकाज्जन्मकृत्
चकार जगत्तथात्र विभागं स विभाजकृत् (M 248 3)

The idea is that the self-existent *Svayambhū* or Vishnu was the *Puruṣa* or *Kṣhetrajña*. He created out of himself the Golden Egg from which the 8 fold constituents of *Kṣhetra* or *Prakṛiti*. They are as follows

- 1 Prakṛiti—also called *Pradhāna* or *Aśyakti*
- 2 Mahat or the Universal
- 3 Ahankara or the individual
- 4 Ākāśa
- 5 Vāyu
- 6 Agni
- 7 Jala
- 8 Prithivī

The principle of *Ākāśa* is a kind of vacuum (*Chhādrām*) which in the precreational stage or *princípio* was turned towards the centre *Lūlham* but in course of time attains a hollow condition (*Īśarakṛiti*) which has an opening outside. That comes in contact with the cosmos and becomes the world here below which in other terms is known as *Bhūtala* (विहितं विद-
योगेन यदयस्तद्वसावत्तम्, M 248 4). Since the Golden Egg was floating in the primeval Ocean its cavity was filled with a golden liquid which became frozen as the Golden mountain *Sumera*

यदहमकरोत्पूर्वं दत्तो लोकाविनीर्षया
तत्र सन्निभं स्वर्गं सोमवत्साम्यतो गिरि. (M 248 5)

MEANING OF MERU— The golden fluid of the Golden Egg is the life-principle called *Irāṇjyoti* or the immortal *Soma*

which is the root principle of motherhood. It is that which fills the inner sheath of the Egg and which becomes the solid substratum of the four fold subsequent manifestation. In the language of the Purāṇas this is called *Meru* or the Golden Mountain which is the centre of the earth or the root principle of motherhood. *Meru* is the same as solidified *Soma* called *Aśmā Soma* which becomes the substratum for the principle of motherhood to become fecundated and bear on it the child. The *Meru* described in the Purāṇas as a four armed *Śaśṭikā* evolving in four directions each with 7 constituent members (see *Ante* p 187). Upto this point the Purāṇa writer is proceeding in his description on the basis of the earlier conception of the *Hiranyagarbha* or *Hiranyānda*.

MEANING OF MAHĀ VARĀHA—From here the imagery takes a new turn and the Earth goddess invokes the divine power of Mahā Varāha who should become manifest and lift her from the depth of the *Ekārnava* Ocean. Earth here is the principle of motherhood and without her being redeemed from the dark depth of the primeval state of dissolution and darkness the creative process of Light or Gold or Prāṇa can not become effective. Therefore at first occurs a *Stotra* recited by Prithivī in praise of *Varāha* or the divine power (M 248 12 56). This sublime *stotra* is unparalleled for the variety of motifs it contains and for the exalted style in which it is couched. In the first part it identifies Nārāyaṇa with all knowledge (*Purāṇam Veda vadāṅgam Saṁkhya yogau*) and the whole cosmos (*bhavā bhavau*) —

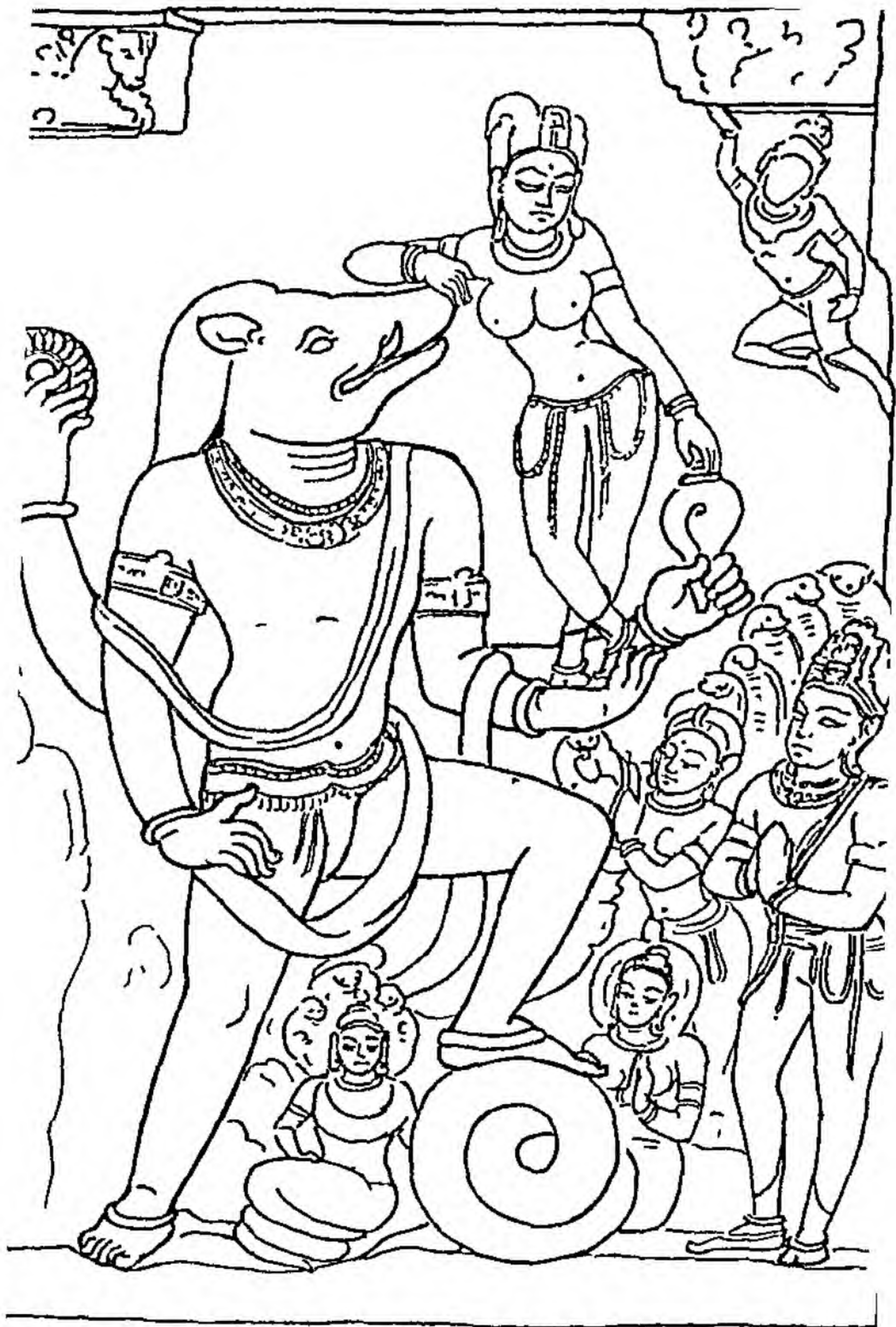
जगम ह्यावर चैव भविष्यं च भवश्च यत् ।

सर्वं तच्च त्रिलोकेषु प्रभावोपहितं तव ॥

(M 248 18)

In the second part it conceives of Narayana as the cosmic tree (सर्वलोकमयो द्रुम, cf Chap 172 26 30)

The third motif in the *Stotra* is that of Nārāyaṇa conceived as the Ocean (Narayana Mahāranvāh, cf 172 37 41). This was a magnificent conception worthy of the Golden Age of Indian History when contacts with *Dvipāntara* or Indonesian islands



Mahā Varāha Image at Bālamī, Chalukyan Art, Seventh Cent A D

were established in the most intimate manner. This has been explained above specially with reference to the twelve *Dvīpas*, 11 *Pattanaḥ* and the 8 Mountains along the extensive sea coast of India. It is said here that the ocean changes its colour some times its waters are dark and in other places clear. This is the same as the description in the *Divyavadāna*, *Supriyāvadāna*, (*Maha Samudra-udakasya varna samsthana*, p 111) which the navigators were expected to know.

* **NĀRAYANA AS TIME**— The fourth motif is the identification of Nārāyana with Kala in his changing phases of the *Yugas* and other units of time.

In the fifth part the *Stotra* takes the nature of *Nāma nirukti* (as found in the *Namah Stotra* or *Śata Rudra Stotra* in the *Drona Parva*, 173 78 98). The Purāṇa writers were deeply interested in the subject of cementic etymologies (*Ārthi nirukti*) and were inspired by the Vedic etymologies of this type. For example, we find this topic treated in detail in *Linga Purana* 1 70 96 106, *Vāyu Purāṇa*, 5 39 46, 4 25 45 *Linga Purāṇa* 2 18 13 14, *Uddyoga Parva* 68, *Śānti parva* 330 1 67, 328 34-51 where it is stated that these etymologies were based on *Guṇa* and *Karma* (नाम्ना निरुक्त गुणकर्मजम्). The author of the *Matsya* explains the meaning of *Śeṣha Achyuta*, *Hari*, *Sanātana*, *Ananta*, *Akshara*, *Viṣṇu*, *Nārāyana*, *Govinda*, *Hrishikesa*, *Vāsudeva*, *Śaṅkarāṇa*, *Pradyumna*, *Aniruddha*. In verse 58 the *Stotra* is styled as *Mādhavīya Stotottama*, i.e. the excellent *Stotra* recited by *Mādhavi* or Earth goddess.

THE BOAR FORM— Nārāyana was pleased with the invocation of *Prithivī* and deliberated as to what form he should take to redeem the earth from the ocean. Ultimately he decided on assuming the form of a *Yajña Varāha*, i.e. the dynamic principle of *Yajña* which creates the cosmos and of *Varāha* or the principle of *Prāṇa* or *Sūrya* which is produced from the depth of the ocean and then brings the universe into existence,

The *Yajña Varāha* description consists of 7 ślokas (वेदपादो यूपदेष्टु etc.) which were composed by some brilliant

Vedic scholar who was a master of Yajña terminology on one side and of the Puranic style on the other. They were eloquent in their appeal even to the ancient writers and were bodily taken in the Vayu (6 16 23) Brahmanda (Prakriyapada 5 9 23), Brahma Purana (213 33 7), Harivamśa (1 41 29 33 also 3 34 34 41) Padma Purana (Srishtikhanda, 16 55 61) Vishnu Dharmottara (1 2 3 8) Vishnu Smṛiti (1 3 9), Vishnu Sahasranama (Śankara Bhashya, Śloka 117 on the word Yajñāga where Śankara cites the text from Harivamśa) Besides the above, the Vishnu Purana (1 4 32 33), Bhagavata Purana (3 13 35 38) and Ahirbuddhanya Samhita (37 40 48) also include *Yajña Varaha* description but with a different text and attempting a new metaphorical description of their own. The Matsya text (M 248 67cd 73ab) is as follows —

वेदपादो¹ यूपदष्ट² क्रतुदन्तश्³ चित्तोमुख⁴ ॥६७॥
 अग्निजिह्वो⁵ दर्भलोमा⁶ ब्रह्मशीर्षो⁷ महातपा ।
 अहोरात्रेक्षणधरो⁸ वेदाङ्गश्रुतिभूषण⁹ ॥६८॥
 आज्यनास¹⁰ सुवतुण्डो¹¹ सामधोपस्वनो¹² महान् ।
 सत्यधर्ममयो¹³ श्रीमान् कमविक्रमसत्कृत¹⁴ ॥६९॥
 प्रायश्चित्तनखो¹⁵ घोर पशुजानु¹⁶ मंखाकृति¹⁷ ।
 उद्गोयहोमलिङ्गोऽथ¹⁸ बीजौषधिमहोफल¹⁹ ॥७०॥
 वाय्वन्तरात्मा²⁰ यज्ञास्थिविकृति²¹ सोमशोणित²² ।
 वेदस्कन्धो²³ हविर्गन्धो²⁴ हव्यकव्यतिवेगवान्²⁵ ॥७१॥
 प्राग्वशकायो²⁶ द्युतिमान् नानादीक्षाभिरवित²⁷ ।
 दक्षिणाहृदयो²⁸ योगी महासत्रमयो²⁹ महान् ॥७२॥
 उपाकर्मागृहचक³⁰ प्रवर्ग्यवित्तभूषण³¹ ।
 नानाद्यन्द्ोगतिपथो³² गुह्योपनिषदासन³³ ।
 छायापरत्नोऽसहायो³⁴ वै मणिशृङ्ग इवोच्छित ॥७३॥

(M 248 Ānandaśrama Ed)

The following variant readings are given in the footnotes

- §1 69 °सत्क्रम for °सत्कृत
 §1 70 अङ्गवानो होमलिङ्गो and उद्गोयहोमलिङ्गोऽथ for उद्गोयहोमलिङ्गोऽथ
 §1 71 वाय्वन्तरात्मा यज्ञास्थिविकृति and भावानामन्तरात्मा यो विकृत for वाय्वन्तरात्मा यज्ञा°
 §1 73 तत्त कर्माष्टवर्ग for उपाकर्माष्टवर्ग गुह्योपनिषदावर्त and गुह्योपनिषदावर्त for गुह्योपनिषदासन°



Yajña Varaha Image

From Vihara Village (ancient Varahanagara), 8 Miles from Vijapur
in North Gujarat, about 10th century A D



दीमद' दिवयट

Adi Varaha Silver Coin of Mihira Bhoja (836-885 A D)

दीमद' दिवयट

MEANING OF THE YAJÑĀNGAS

The conception of Yajña Varaha seems to have been formulated for the first time by the author of the *Vāyu Purana*, which includes it in the proper context of *Śrīṣṭi varnana* and from there taken by the *Matsya* which adds it at the far end in ch 238. There are two aspects of the question, viz the real meaning of the Varaha conception as applied to Yajña, i.e. its significance as a symbol of Vedic cosmogony, secondly the correspondence between the various elements of the sacrifice or Yajña and the different limbs of the body of Varaha as an animal.

We propose to examine first the string of epithets applied to Yajña Varaha —

- 1 *Veda padah*— The four Vedas are the four feet. The number 4 seems to be the basis of comparison. The reading is undoubted in all the versions.
- 2 *Yupa Damshtarah*— This reading also is uniform and clear, viz the long *yupa* with its curved top is similar to the projecting tusks of the boar.
- 3 *Kratu-dantah*— The *Kratu*s are the Soma sacrifices which are many in number and that seems to be the justification for their being compared to the teeth. Nanda Pandita points out that the number of *Kratu*s was 64.
- 4 *Cliti-muklah*— The *Clitis* are fire altars built as a part of the *Ajñi clayana* ceremony. They are constructed with bricks and have a wide gaping mouth.
- 5 *Agniyah*— This simile of Agni compared to the tongue of the God is approved by the *Rigveda* itself where Agni is several times spoken of as the tongue of the Gods with which they eat their food (यृतस्य नाम गुह्यं यदस्ति जिह्वा देवानाममृतस्य नामि, RV IV 58.1). Any offering or oblation through Agni reaches all other gods, implying in its *adhyatmika* sense that the food eaten

through the mouth sustains all the sense organs and parts of the body

- 6 *Darbha lomā*— The *kuśa* grass spread on the altar is compared to the shaggy hair on the body of the boar. This reading also is easy, only *loma* and *roma* are variants
- 7 *Brahma śirśaḥ*— Brahma is Vedic knowledge or the mind of the Creator, therefore its comparison with the head is apt
- 8 *Aho ratrekṣaṇa dīśaḥ*— Day and night are compared to the two eyes of the Varaha. *Aho rātra* are the twin symbols of Sūrya and Chandra, and it was usual to compare them with the two eyes of the Virat or Universal form of the deity
- 9 *Vedanga Śruti Blūṣaṇaḥ*— The word *śruti blūṣaṇa* is clearly the ear ornaments worn by the deity. They are compared to *Vadanga* which is susceptible of a twofold meaning viz. the six Vedangas but that does not seem to be quite appropriate since in that case the number of the ear ornaments will have to be taken as six for which there is no sufficient authority or art tradition. It seems that Nanda Pandita is right in taking it as the two bunches of *kuśa* grass for sweeping the Veda or the sacrificial fire
- 10 *Ājya Nasah*— *Ājya* or butter is compared to the nostrils perhaps for the reason that there were two *ahutis* called *āglāra* for sprinkling clarified butter on the fire at certain sacrifices. Moreover, the nostrils are the seat of *prāṇa* which is but another form of Agni and Agni is considered to be identical with *ghṛta* (आग्नेयं वै घृतम्, ŚB 7.4.1.41)
- 11 *Sruva tundah*— *Sruva* and *sruk* are two kinds of ladles for pouring oblations on the fire, the former being smaller and the latter bigger in size. *Sruva* is

compared to the *turda* or long snout projecting at one end

- 12 *Sāma-ghosha śvanah*— The gurgling sound of the throat is compared to the chanting of the Sama songs which appear to make an indistinct murmuring noise
- 13 *Satya dharma miyaḥ*— This is the uniform reading of all versions. Obviously there is no mention of the limb of the animal's body and hence no physical comparison. But *Satya* is Yajna and *Dharma* is Varāha and the two are compared as explained later
- 14 *Karma Vikrama utkṛitah*— *Karma* refers to the body of ritual as practised by the officiating priests, it is compared to *Vikrama* or movement of Varāha. An alternative reading of *Karma* is *Kṛma* which is a kind of recitation of the Vedic mantras. The reading *satya vikrama* is not very suitable. Between *Karma* and *Kṛma* the former may be selected
- 15 *Prāyīchitta naklo ghorah*— The sharp claws are compared to the *Prāyīchitta* or expiatory ceremonies that form part of Yajña for faults of omission and commission in the ritual. The other readings are not so appropriate or relevant to the meaning
- 16 *Paśuḥ pānuh*— The animal tied to the stake for immolation in the sacrifice is compared to the knee joints of Varāha. The point of comparison seems to be that just as the knee is flexed and folded, similarly the body of the animal is subjected to fracturing of its skeleton by blows.
17. *Makḥḍakṛtiḥ*— The appearance of Varāha is compared to *Makḥ* or sacrifice. This is equivalent to the idea of Yajña Varāha itself, namely wherever there is a *Makḥ* or Yajñ there is the existence of the Varāha deity
- 18 *Udya'vāntaḥ*— This is the reading in Vāyū, Harivamśa and Vishnu Smṛiti, which seems to have been

the original reading and not *Udgītha* of the Matsya in the Ananda Aśrama Edition. The reading *Udgātāntṛa* in Brahma also supports it. The Udgātṛi or more correctly Audgātra, his singing of the Sāma chant, is compared with the long entrails of the animal. The point of similarity between the singing of Sāma songs and the large intestines seems to be the length of the two.

19. *Homa Līṅgaḥ*— The offerings of *ghṛita* made in the fire are compared to the *līṅga* of the animal, which also is the medium of fertilizing with the semen.
20. *Bījaushadhi-mahāphalaḥ*—There are several variants but this seems to have been the original reading as supported by Matsya, Brahma, Harivaṁśa, Vishnu Smṛiti and others. The word *mahāphala* is a little obscure. I am indebted to Dr. Raghavan for pointing out its meaning, viz., scrotum. The herbs and plants which produce the seed are compared to the testicles.
21. *Vāyvantarātmā*— This is the reading in Matsya with a variant *vādyāntarātmā* in Brahma and Brahmānda. Another variant is *Vedyāntarātmā* in Vāyu and Vishnu Smṛiti which is much better, for both *vāyu* and *vādyā* do not have any justification in the imagery of *Yajña*. *Vedī* or the big fire-altar is compared to the *Antarātmā* or *Antaḥ karana* of the animal. There is, however, an objection to this reading, viz. that *Vedī* is mentioned in the next verse. Dr. Raghavan has suggested to me an emendation, viz. to read *Vāyvantarātmā* as *pāyvantarātmā*, but this does not give us the metaphorical picture which would be true both in the case *Yajña* and the Varāha animal. Moreover, the physical limbs of the Varāha are as a rule mentioned in the second part of the compound.
22. *Mantra-sphig vikṛitaḥ*—This is a difficult phrase with several variant readings as *mantra sphig āyā aprak* in

Vāyu, *Yajñasthi vikṛitih* in Matsya, *mantra sphig vikramah* in Hv. It seems that the original reading was *mantra sphig vikṛitah* as in Brahma and Vishnu Smṛiti. *Sphig* is a well known word denoting buttocks or hips. The changing movement of the hips of the boar while walking running butting or diving are compared to the Ūha or verbal changes made in the words of the mantras at the time of using them in the sacrifice.

- 23 *Soma somitah*—Both the reading and the meaning are certain. *Soma* of *Yajña* is compared to the blood of the animal.
- 24 *Vedi skandhah*—The broad fire altar of the Śrauta sacrifice is compared to the broad shoulder of the Varāha.
- 25 *Havir-gandha*—The smell from the body of Varāha is compared to the fragrance rising out of the *Havis* or oblations thrown in the fire.
- 26 *Havya kavyativedagan*—Matsya has *havya kavyaibhā gan*, but Hv, Vayu Brahma and others give the reading *havya kavyativedagan*. The speed or the vehement movements of the animal are compared to the *layi* and *kiryi* rites for the Devas and the Pitris, viz, *Agnihotra* and *Srāddha* with which the body of *Yajña* is kept in unceasing activity.
- 27 *Prāgvamśa-kāya*—It is the unanimous reading and the meaning also is fixed. Sanskrit *Kāya* refers to the trunk of a tree or the body of a lute. So the trunk of the body is rightly compared with *Prāgvamśa* or the main beam placed in transverse position on the upright pillars in a building or thatched roof of a sacrificial shed.
- 28 *Nānādikṣābhīranvītaḥ*—Reading in the Br, Hv is *Architah* which gives better sense, i.e., the different forms of worship offered to the deity may be compared

with the several *Dikshās* taken by the Yajamāna for performing different *sattvas*

- 29 *Dakṣiṇā hṛdayaḥ*—This is the reading in all texts. *Hṛdaya*, i. e. the heart of the animal which keeps it alive is compared to *Dakṣiṇā* or sacrificial fee which by keeping the priests satisfied makes the *Yajña* continue from session to session.
- 30 *Mahā sattramayaḥ*—*Mahāsattra* is a great Soma sacrifice lasting from 13 to 100 days and performed by many officiating Brāhmanas. *Sattra* also has the meaning of an assumed form, and this applies quite well in the case of *Varāha*.
- 31 *Upākarmoshtharuchakaḥ*—This is the reading in Matsya, Hv. and Sāṅkara and seems to have been certainly the original reading. Because the meaning of *Oṣṭha-ruchaka* was not understood, it was changed to *oṣṭha-ruchira* in Vishnu Smṛiti and *Upā karmoshṭhi ruchiraḥ* in Vāyu and *Upākarmāṣṭharuchakaḥ* in Brahma. *Upā karma* is the reading of the Vedas and the same is compared to *oṣṭha ruchaka* or beautiful lower lip. This was a particular term invented in Sanskrit language of the Kushāna Gupto period. *Ruchaka* meant a round disc (*padaka* or *nishka*) which is mentioned as an ornament in Patañjali's Mahābhāṣya, Paspasāhnikā—तथा (मुवर्णं कयाचिदावृत्त्या युक्तं पिण्डं भवति, पिण्डाकृतिमुपमुच्य रचकाः क्रियन्ते). One of the marks of a beautiful lip was that it should be shown pendent with the middle portion appearing like a round disc (*ruchaka* or *padaka*). Hence the phrase *oṣṭha ruchaka* became popular. It is used in the Chaturbhāṇī, Padma prābhṛitakam of Sūdraka, verse 8, विभ्रान्तेक्षणमसतीष्ठरचकम्. In the Kādambarī Bāṇa has used *adhra ruchaka* describing the lower lip of prince Chandrāpīda, and again in the description of Pundarikā (P L Vaidya Edition, paras 65 and 142) In the Harivaṁśa it is used twice, 1.41.34, 3 34.16. In the

latter instance Nilakantha rightly translates *Ruchaka* as *Bhūṣhana*, an ornament. In fact the Hv repeats the Veda pada verses in two places. The Medini gives *Nishka* as a synonym of *Ruchaka* ('रुचको बीजपूरे च निष्के दन्तकपोतयो'). The pendent lower lip with a *nishka* or *ruchaka* in the middle may be seen in several of the Ajanta paintings.

- 32 *Pravargyāṭarta bhūṣhanah*— The whorls of hair on the chest of Varaha which make for its beauty are compared to the *pravargya* or the big milk pot into which hot butter is poured, giving rise to high flames. *Pravargya* is also called *Gharma* or *Mahāura*. The whorl of hair is also called *Devamani* and a number of them, i.e. five, in the front portion of a horse's chest were together known as *Śrīvriksha* and a horse beautified with them was called *Śrīvrikshakī* as mentioned in Māgha, 5, 56 and Dandin's *Avanti Sundarī*, p. 94. A series of such whorls (*āṭarta bhūṣhana*) is compared to the flames rising from the *Pravargya* vessel.
- 33 *Nānāchhandogatiṣpathah*— The various forms of movements of Varaha are compared to the different metres.
- 34 *Gul'yopanishad īśmah*— This seems to be the most approved reading, a variant *Nishadāśānah* in some MSS of the Matsya being surely corrupt. *Gul'yopanishad* appears to be in the case of *Yajña* a reference to the *Vidathi* sessions of the priests in which only a few knowledgeable persons took part and discussed the mystical meanings of the sacrificial ritual. The exchanges and discussions at these assemblies became the Upanishads in which the secret meaning and mysterious knowledge were incorporated. This aspect of the sacrificial session is compared to the particular posture of the animal at the time of mating. *Āśina* generally is a seat, but also has a reference to erotic postures.

- 35 *Chhāyāpatni sahāgah*— Chhāyā is compared to the female Śakti of Varāha. Just as in the sacrificet he Yajamāna is accompanied with his wife, similarly God Varāha has *Chhāyā* as his consort. This is a somewhat difficult statement because *Chhāyā* is the wife of Surya, also called Savanā. She was the shadow or counterpart of Samjñā. Why it should be mentioned as the female partner of Varāha is a question. The answer, however, lies in the fact that in the mind of the author of the Yajña Varaha conception, the Primeval Boar is the same as Sūrya.

SYMBOLICAL MEANING

YAJÑA VARAHA, ITS MEANING— The elaborate imagery describing Yajña as Varaha may be due to Purānic ingenuity to produce an impressive literary effect, but originally Yajña Varaha is an entirely Vedic conception having a profound meaning with reference to Vedic cosmogony. The Vāyu Purāna sets the ball in motion by making the statement that Brahmā Prajāpati entered the waters of the *Ekarnava Samudra* or the Primeval Ocean in the form of Vayu.

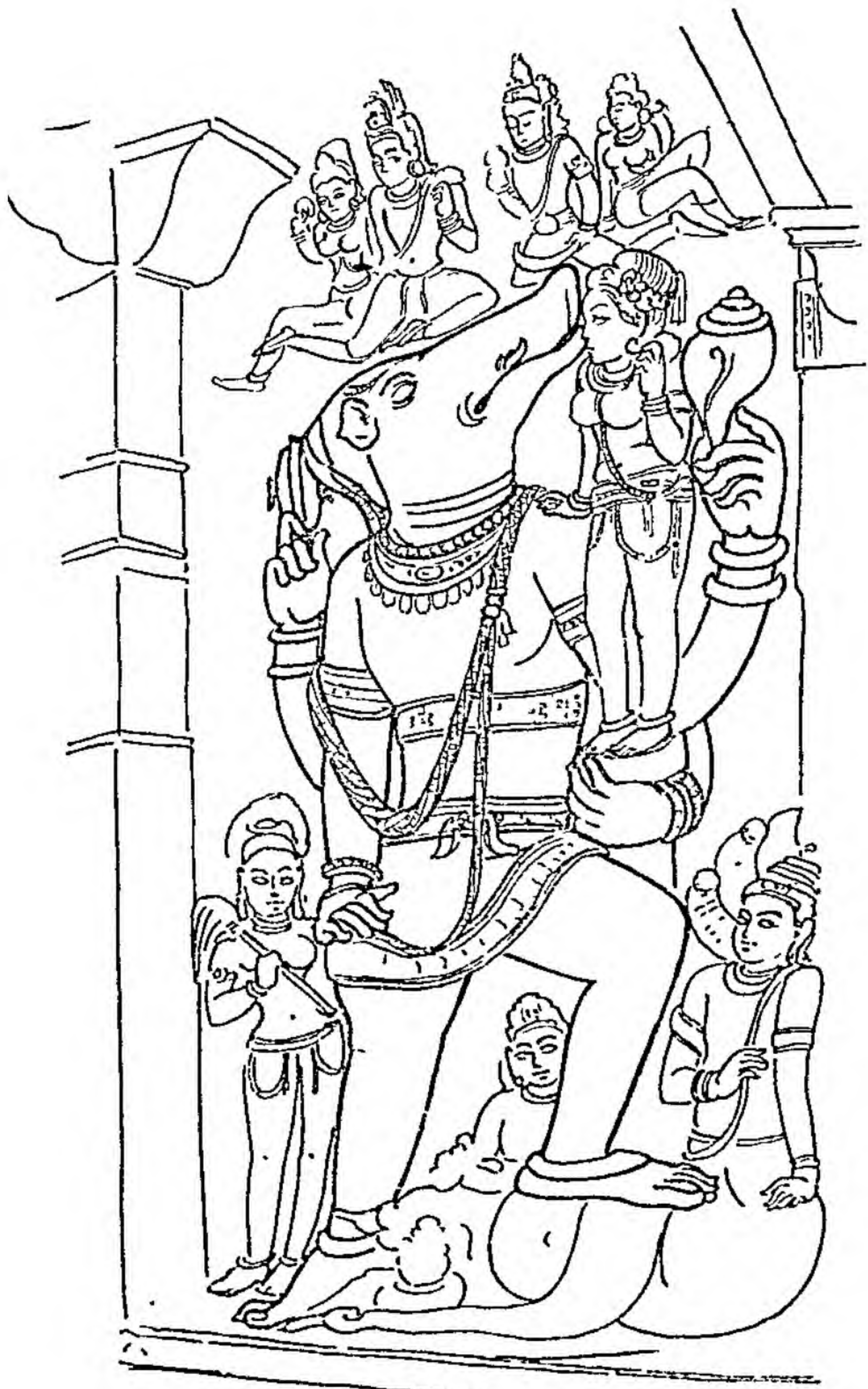
ब्रह्मा तु सलिले तस्मिन् वायुर्भूत्वा तदाचरत् । ६।७
जलक्रीडासु रुचिर वाराहं रूपमस्मरत् ॥ ६।११

This statement is extremely thought provoking and helpful and the author of the Purāna has extracted it from the Brāhmaṇa literature.

ब्रह्मो वा इदमग्रे सलिलमासीत् ।
तस्मिन् प्रजापतिर्वायुर्भूत्वा अचरत् ।
स इमामपश्यत् । ता वाराहो भूत्वाहरत् ।

(Tait Br 1.2.1.3, Sāyana Bhāṣya)

Although the statement is there, but the real meaning is not clear and requires to be fully explained. Who is Prajāpati? Why did he assume the form of Vāyu at first and subsequently of Varāha? What is Earth and where was it concealed? From which place was it lifted or rescued by the Primeval



Boar ? In order to explain these questions in their background of Vedic cosmogony we might set forth the following arguments

- 1 Meaning of *Ekarnaia* ,
- 2 Meaning of Prajāpati as Vayu ,
- 3 Meaning of Vāyu as Varaha ,
- 4 Meaning of Varaha as Sūrya ,
- 5 Meaning of Varaha as *Trayi vidya* (*Trayimaya Saukara rūpi*, Bhagavata 3 13 41)
- 6 Meaning of Varāha as all Gods (*Saradev imaya Varaha*, Kūrma 1 16 82)
- 7 Meaning of Varāha as a fat-dripping jar of butter (मेदुरवृत्कुम्भ, ŚB 5 4 3 19)
- 8 Meaning of Varāha as *Manyu*, the wrathful form of Prajāpati or Rudra (TB 1 7 9 4)
- 9 Meaning of Varāha as *Imusha* (एमुष RV VIII 177 10, एमुष ŚB 14 1 2 11)
- 10 Meaning of Five Varāhas (*Pañcha Varālak' vidyā*)
- 11 Meaning of Varāha as *Sitgi* and *Dharma* (Matsya, 249 69)
- 12 Etymology of Varāha as *Vara* and *Alah*
- 13 Varāha as *Pushidāgyi* minute globules of butter (RV X 90 8)
- 14 Why the cows are called Varāha ?
- 15 Varaha as *Sitgi Agni* produced by friction (*Manthina*)
- 16 Varāha as Bhṛigu and Angiras

We may now offer an explanation of the arguments stated above, covering the wide field of Varāha conception in Vedic and Purāṇic literature

(1) *Ekarnaia*—From the story as related in the Purāṇas it is evident that the conception of Varāha was rooted in the doctrine of *Ekārnata* which was the same as *Sililim Āpita*

Samudrah, *Ambhah* of the Vedas. The idea is that the cosmos was concealed in the womb of its First Cause which was unmanifest, and is spoken of as the Primeval Ocean both in the Vedas and in the Purānas. The whole world existed under the *Ekarnava Samudra* (Harivamśa, 3 10 31 34, Vishnu 1 3 24, and many other texts including the Matsya 2 10 14). I have discussed this doctrine in detail in my Hiraṇyagarbha paper and also shown its intimate relationship with the *Hiraṇyagar'ha vidyā* PURĀNA Bulletin Vol II pp 285 306, also '*Sparks from the Vedic Fire*, pp 14 28). The basic idea is that within the womb of the Primeval Water the cosmos existed somewhere in an unmanifest or invisible form. It is distributed all over the waters of that Ocean and some elemental force was required to bring it to a focus. The whole cosmos is symbolised as *Prithvi*, the Mother of all that exists.

(2) PRAJĀPATI—Prajapati is the Creator or Brahmā, i.e. the force which makes the germ of the world develop into its manifest form. The foetus in the mother's womb is subject to the law of growth (*Bṛmhana*) and the same is called Brahma. It is virtually the same as Narayana (ब्रह्मा नारायणात्मक, Vishnu, 1 3 24). He is the highest *Brahman* (*Paramah Parmātma*) and has two aspects, viz *Vyakta* and *Avyakta*. In his unmanifest state Prajapati is beyond the categories of time and space, but for the sake of creation he assumes a relative form called *Vyakta* which is the aggregate of the Three Gunas. The interaction of Prajapati with *Ekarnava* is explained in several ways. Prajapati enters into the Waters as the Primeval force which brings about the churning of the Ocean and produces the Fire which existed in the beginning (*agrā agniḥ*) and from which subsequent creation takes place. Fire is the deity of *Iaj a* and thus Prajapati's incarnation or emergence from the depth of the Primeval Ocean is an act of *Yajña*.

(3) VĀYU—How the Churning of the Ocean or the first agitation of the still Waters of dissolution is effected was a question present in the mind of the Vedic and Puranic writers. They speak of it in diverse ways. Firstly, they conceive of

Prajāpati as taking the form of Vāyu which causes a current in the mids of the still waters. This is the same as *Manthana* or friction which results in generating particles of heat or fire. This is conceived of as Vayu which symbolises in Vedic terminology the principle of movement. In the Upanishads there are two symbols viz *Ākāśa* for *Sthiti* or rest, and Vayu for *Gati* or movement. The Brāhmanas explain these two symbolised as *Yat* and *Juh* (एष (वायु) हं यन्नेवेदं सर्वं जनयति एतं यतमिदमनुप्रजायते, तस्माद्वायुरेव यजु । अयमेवाकाशो जु, ŚB 10 3 5 1 2).

Thus the principle of Vayu was first engendered within the Waters of creation and produced movement (*gati*).

(4) SURYA— The principle of movement produced profound stirring spoken of as *Manthana*, a deep churning in which nothing is outside the eddies or dynamic spiral gyrations which pull the scattered particles of fire within a prescribed field. This is a regulated movement comprised of the triple forces, viz centrifugal or going away from the centre, centripital or coming towards the centre and the latent force in which these two are merged. The restful centre is known as *Brahmā*, the outgoing force as *Indra* and the incoming as *Vishnu*. It is symbolically described as a rivalry between Indra and Vishnu (इन्द्रश्च विष्णो यदपस्पृचेताम्), they are interlocked in opposition for mutual victory (उभा जिग्यधु), but none vanquishes the other (न पराजिग्ये कतरश्चनैनो, (RV VI 69 8). Their dynamic colliding movements create the Three Thousands, three divisions, or trinitarian patterns of Triadic Infinities (त्रेधा सहस्रं वि तदैरयेषाम्). These deities or forces exist in each centre where dynamic movement is the main quality. Nothing can be created or made manifest without the interaction of these three forces. This is the principle which was known in Vedic times as *Trayi vidyā*, the triadic doctrine that is the bed rock of Vedic and Purānic metaphysics. I have dealt with the doctrine of *Trayi* at length in my book entitled *Vedic Lectures* (pp 21-41). By the force of this regulated movement which is symbolised as a perfect circle or rotating wheel (*Vratā Chakra* RV I 155 6), heat which was in the beginning

distributed in equilibrium becomes effective at a point. Its particles come closer on account of friction and become effective as temperature. The ball of the fire thus thrown up by the world building forces or the churning of the Primeval Ocean is visible to our eyes as Sūrya in heaven, named Mārtanda or Hiranyagarbha Prajāpati, and Vaiśvanara on earth. He is the same as *Trayi Vidyā*, as stated in the Śatapatha Brahmana—'What is seen as the blazing fire in the solar orb is nothing else than *Trayi Vidyā* (सैषा त्रयेव विद्या तपति' ŚB 10 5 2 3, also 4 6 7 1). Thus to the Rishis from the outset Sūrya became the symbol of the Cosmic Fire, of the divine Heat (*Devauṣhnya* देवौष्ण्य), of the Primeval Fervour (*Agraja Tapas*, *Abhidha Tapas*, RV. V 190 1) of Prajāpati which is the foremost powerful agent of creation. As we shall see Sūrya is Varaha, and that is why Chhāyā is mentioned as the consort of Yajna Varaha (*Chhāyā patni*). Sūrya is not the physical ball of fire, although that also is the great light called *Brahma* (ब्रह्म सूर्यसम ज्योतिः, Yajur 23 48), the source and centre of cosmic consciousness of which a ray is present in each individual centre as *Vatnānara* Fire (अयमभिर्वैश्वानरो योऽयमत पुरुषे ŚB 14 8 10 1).

(5) VARAHA AS TRAYI VIDYĀ— It is thus clear from the above that Varaha, Sūrya and Trayi refer to an identical principle which is three-fold movement. In Vedic terminology this is also called *Rig*, *Yajus* and *Saman* where *Rig* is the diameter (*Pinda* or *Murti*), *Sama* is the circumference or *Mandala* and *Yajus* is the vibrating centre (*gati*) —

ऋचा मूर्ति, याजुषी गतिः, साममयतेज । (GB 1 2 9)

ऋग्यो जाता सर्वंशो मूर्तिमाहू सर्वा गतिर्याजुषीहैव शब्दत् ।

सर्वं तेजः सामरूप्यं ह शब्दत् सर्वं वेद ब्रह्मणा हैव सृष्टम् ॥ (TB 3 12 9 1)

(6) VARAHA AS ALL GODS— The epithet *Sarvadevamaya* used for Varaha in the Kūrma is significant because once Agni or Surya is created as a result of the churning of Waters or of the mother principle, all the powers in heaven and earth become effective in that centre. This is the cardinal Vedic idea and therefore Agni is called *Sarvadevatah* (अग्निः सर्वा देवताः, AB, 2 3)

and Sūrya as *Vāśva-dēya* (विश्वदेव्यावता, RV X 170 4) This is also right, since Prithivī is lifted by Varaha from the Ocean and she symbolises the womb of the Mother or Infinite Nature and therefore all the forces or powers that function in the cosmos have their existence in the source or mother's womb

(7) VARĀHA AS GHRITA KUMBHA— The ŚB leads us a step further in clarifying the imagery of Varaha by saying that Varāha is a fat-dripping animal (*Medura Ghrīta kumbha*),—
 अग्नौ हवै देवा घृतकुम्भं प्रवेशयाञ्च कुस्ततो वराहः सवभूव, तस्माद्वराहो मेदुरो घृतादिसभूवस्तस्माद्वराहे गावः सजानते स्वमेवैतद् रसमभिसजानते, (ŚB 5 4 3 19) 'Now the Gods once put a pot of *ghrita* in the fire. Therefrom a Boar was produced, hence the Boar is full of fat, for it was produced from *ghrita*. Hence also cows readily take to a boar, 'it is indeed their own essence or life-sap'. Obviously the Boar is an animal in which thick layers of fat underlie the skin. But this is only superficial, the real meaning is that Sūrya is the Fat-dripping animal from whose fat the cosmos is being created. The dripping fat is the temperature of its rays, the heat radiated by the Sun throughout space, and this is true not only with respect to our Sūrya but to millions and billions of other Suns in space, all of which are dripping this symbolical fat (*Vapā* or *Medas*) from which creation in different forms is taking place. *Medas* or fat is the same as *Medha*, the offering or oblation by which the sacrifice is accomplished (मेदो वै मेवा, ŚB 3 8 4 6). To complete a sacrifice some animal must be immolated. Who is the animal of the cosmic *Yajña*? It is verily Sūrya, the sacrificial horse in the cosmic *Ātamedha* who is being depleted of his fat or heat. He is called *Aśva*, the Horse, because he is an exemplar of movement.

What is the symbology of *Ghrīta*? The answer is that *Ghrīta* is but another form of fire, because it is an obvious fact that fire is kindled by butter and extinguished by water. Prior to creation there was an Ocean of water which had no butter in it concentrated at one place, because the heat was equally distributed. This Ocean of Water was converted into an Ocean

of Milk (*Kṣhira Sāgara*) for the sake of creation. Conversion of water into milk is genuine motherhood. Motherhood is symbolised as cow. When the cow gives birth to a calf it also produces milk in her teats. Thus *Ghṛita*, *Gāvaḥ*, *Medas* are connected symbols and all of them are related to *Sūrya* which is also spoken of as Calf of the Mother Cow, or Infinite Nature. Now *Sūrya* is conceived of as a potful of butter, in which form *Prajāpati* as *Varāha*, the fat dripping animal, has become manifest to our eyes. The Brahmana writers refer several times to inter relation of *Ghṛita* and *Agni* —

‘तेजो वा एतत् पशुर्नाम यद् घृतम्’ AB 8 20

‘आग्नेय वै घृतम्’ ŚB 7 4 1 41

‘एतद्वा अग्नेः प्रिय धाम यद् घृतम्’ Tait B 1 1 9 6

(8) VARĀHA AS MANYU— Once the symbolism of *Varaha* as *Agni* and *Sūrya* is established the transition to *Rudra* as *Varaha* is quite natural, for *Rudra* is many times spoken of as *Agni* in the Vedas and Brahmanas (‘यो वै रुद्रः सोऽग्निः,’ ŚB 5 2 4 13, ‘अग्निर्वै रुद्रः,’ ŚB 5 3 1 10, त्वमग्ने रुद्रः, RV II 1 6)

Indeed the identity of *Rudra* with *Agni* was a patent fact of Rigvedic thought and is repeated in many mantras. *Rudra* is conceived of as *Manyu*, the wrathful one (Yajur, 16 1 ‘नमस्ते रुद्र मन्यवे’). Of the animals *Varāha* also is full of much wrath (‘पशूना वा एष मन्युर्यद् वराहः’ Tait B 1 7 9 4). In the Rigveda *Rudra* is spoken of as the heavenly *Varāha* having *Kaparda* locks on his head. There is again a reference to *Varāha* as *Sūrya*, who is the same as *Rudra*.

As a matter of fact the emergence of *Manyu* from within the womb of Waters is a significant fact for the Vedic Rishis, since *Manyu* is the principle of individuation, or the individual mind, which is the same as *Ahaṁkāra*, the Ego. Unless this unique centre of consciousness is produced in the midst of the Universal, there can be no manifestation of life, for which *Manyu* of *Varāha* or of *Agni* or of *Rudra* is essential.

(9) VARĀHA AS EMÜSHA— *Emüsha* (एमुष in the Rigveda, एमुष later) as the name of Varaha first occurs in the Rigveda (RV VIII, 77 10, I 61 7, also इयतीह वा इयमग्ने पृथिव्यास प्रादेशमात्री तमिमुष इति वराह उज्जवान सोऽस्या पतिः प्रजापति, ŚB 14 1 2 11, Macdonell, JAOS, 1895, p 186) *Emüsha* is a symbolical term composed of three elements, *ā* plus *im* plus *uśha* (आ+ईम्+उष from the root वस्), 'that which envelopes his (earth or the cosmos)' It is a pointer literally to the same doctrine of *Trayi* which enters into the womb of the Waters and by its churning force draws into its field the scattered particles of fire, earth or matter and solidifies them into a compact mass round a fixed centre controlling a spiral revolving force

(10) PAŪCHA-VARĀHAKI— The Vedic conception of creative modality comprises the five fold pattern of Svayambhū, Parameshthi, Sūrya, Chandra and Prithivī, the first two being unmanifest and the last three manifest. They are known as *Pañcha pura*, *Pañcha jana*, *Pañcha kṛishṭi*, *Pañcha-dēva* or the Pentadic scheme of creation Each one of these has its Varaha or the enveloping principle by which their respective forms (*Murti* or *Pind*) are held fast together round a fixed centre which does not permit the force to disintegrate and the forms to disrupt These are together known as *Pañchi Varāha* as follows —

- (i) Svayambhū as *Ādi Varaha*
- (ii) Parameshthi as *Yajñi Varaha*
- (iii) Sūrya as *Suci Varaha*
- (iv) Chandramā as *Brahmi Varaha*
- (v) Prithivī as *Forma Varaha*

All these are the same as the five *Prāṇas* which are the essential life-principles manifested in Matter Thus the *Pañchi Varāhaki* principle is not different from what is known as *Pañchi lo'* and *Pañchi Prāṇi* and which are the support or mainstay of the *Pañchalokas* or *Kāli* or *Brahman*

(11) VARĀHA AS SATYA AND DHARMA— In the Matsya an epithet *Satyadharma* has been used in describing the

of Milk (*Kṣhīra-Sāgara*) for the sake of creation. Conversion of water into milk is genuine motherhood. Motherhood is symbolised as cow. When the cow gives birth to a calf it also produces milk in her teats. Thus *Ghṛita*, *Gāvaḥ*, *Medas* are connected symbols and all of them are related to *Sūrya* which is also spoken of as Calf of the Mother Cow, or Infinite Nature. Now *Sūrya* is conceived of as a potful of butter, in which form *Prajāpati* as *Varāha*, the fat-dripping animal, has become manifest to our eyes. The Brāhmaṇa writers refer several times to interrelation of *Ghṛita* and *Agni*.—

‘तेजो वा एतत् पशुर्नाम यद् घृतम्’ AB. 8. 20.

‘आग्नेय वै घृतम्’ ŚB. 7. 4. 1. 41.

‘एतद्वा अग्नेः प्रिय धाम यद् घृतम्’ Tait. B. 1. 1. 9. 6.

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Indeed the identity of *Rudra* with *Agni* was a patent fact of Rigvedic thought and is repeated in many mantras. *Rudra* is conceived of as *Manyu*, the wrathful one (Yajur., 16.1. ‘नमस्ते रुद्र मन्यवे’) Of the animals *Varāha* also is full of much wrath ‘पशूना वा एष मन्युर्दं वराहः’ Tait. B. 1.7.9.4) In the Rigveda *Rudra* is spoken of as the heavenly *Varāha* having *Kaparda* locks on his head. There is again a reference to *Varāha* as *Sūrya*, who is the same as *Rudra*.

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- (ii) Parameshthī as *Yajña Varaha*
- (iii) Sūrya as *Sveta Varāha*
- (iv) Chandramā as *Brahma Varāha*
- (v) Prithivī as *Em sha Varaha*

All these are the same as the five *Prānas* which are the essential life principles manifested in Matter Thus the *Pañcha Varahakṛi* principle is not different from what is known as *Pañcha kṛi* and *Pañcha Prāna* and which are the support or mainstay of the *Pañcha bhūtas* or *Kṣara Brahman*

(11) VARĀHA AS SATYA AND DHARMA— In the Matsya an epithet *Satya dharma mayih* has been used in describing the

Yajña Varāha Now Sūrya as produced from the womb of the Waters of creation is the symbol of *Satya*, which has rather a scientific meaning as the principle of movement which is regulated from a centre, that which has a Heart (*Hridaya*), which controls its corporeal or material form. Sūrya is such a centre and therefore called *Saty*. *Yajña* itself is *Saty*.

आप एवेदमग्र आसुः । आप सतममद्यजत तद्यत् तत्सत्यम्, सत्यमसौ आदित्य
(SB 14 8 62)

In the very beginning of an *Ishti* the Yajamāna takes the vow of moving from untruth to truth by means of Yajña ('इदमहमनुतात् सत्यमुपैमि'). The Purāṇas give to the Varāha incarnation the name of *Dharma*.

अनक्रीडासु रुचिर वाराह रूपमस्मरत् ।
अघुष्य सर्वभूताना वाङ्मय धर्मसंज्ञितम् ॥ (Vāyu 67)

Thus the *Satya* principle of *Yajña* has its counterpart in the *Dharma* of Varāha.

(12) ETYMOLOGY OF VARAHA— The word *Varaha* may be split into *Var* and *ha* giving the etymology as 'वृणोतीति वर' 'अहोतीति अह'. The significance is to refer to the principle of force which envelopes finitises or prescribes a limit to an undefined field and by its controlling potency gives form to that which was formless and creates a system of forces and counterforces regulated or balanced according to a magnetic rhythm. Now this principle is best illustrated in Surya and its solar system and therefore the main Varaha form is exemplified in Sūrya.

(13) VARAHA AS PRISHDĀJYA— The Rigveda mentions that there was a shower of globules of butter from the *Sarva hut* sacrifice of Prajapati ('तस्माद् यज्ञात् सर्वहुत समृत पृषदाज्यम्' RV X 90 8). The meaning of this statement should be clearly understood in the context of *Srishti vidyā*. The *Sarvalut* sacrifice refers to the cosmic *Iajña* ('विद्या भुवनानि जुह्वत्' RV X 81 1) in which Prajapati made a total offering of himself that is all his powers and modalities have become incarnate in his creation. When he wished to perform this *Kampra Yajña* (Wish fulfilling

Sacrifice), the first phenomenon that occurred was the collection of the distributed sparks of fire or particles of heat at individual centres. This is referred to as *Prishadajya*, the shower of minute particles of butter. The simile started from the churning of milk as pointed out above, the Ocean of Milk signifying the principle of motherhood. In the father there is the principle of Agni and in the mother of Soma, the body of both is churned and their union results in fecundation by the principle of *Prishadajya*. There can be no creation without the 'rain of butter' from the father principle in the womb of the mother. The Rigveda referring to the clouds of creativity or to Golden Birds rising from the ocean of Varuna, distinctly mentions that as a result of the Birds fluttering their wings and splashing drops of water the whole earth is moistened with molecules of butter (धृतेन पृथिवी व्युद्यते, RV I 164 47). The meaning *Ghrita* is clear in Vedic symbology, it refers to *Retas* or the seed both in the individual (रेत कृत्वाज्य देवा पुरुषमाविशन्, AV 11 8 29) and cosmos ('मुवनस्य रेत', RV I 164 36).

What was the source of this rain of butter? The answer to the question is that Sūrya is the *ghritakumbha* or the fat-dripping Varaha from which the showers of butter or particles of heat or Agni are being scattered.

(14) COW AS VĀRĀHĪ— From the above explanation it will be clear that there is ample justification for the cows to be looked upon as Varāhi, i.e. the containers of milk and butter or of the Varaha forces which create the cosmic seed. There are such cows or forces in the cosmos and there is such a cow in each individual centre which at its proper time converts the ocean of water into an ocean of milk for the sake of creativity or the effective principle of motherhood. In fact in the marriage ritual the bridegroom is symbolised as Varāhi, i.e. the personified form of Agni or seed or the globules of butter, which will function as the fecundating power for the procreation of the child.

(15) VĀRĀHA AS SAHOJA AGNI— We have spoken above of the principle of churning of *Minthina* which is responsible

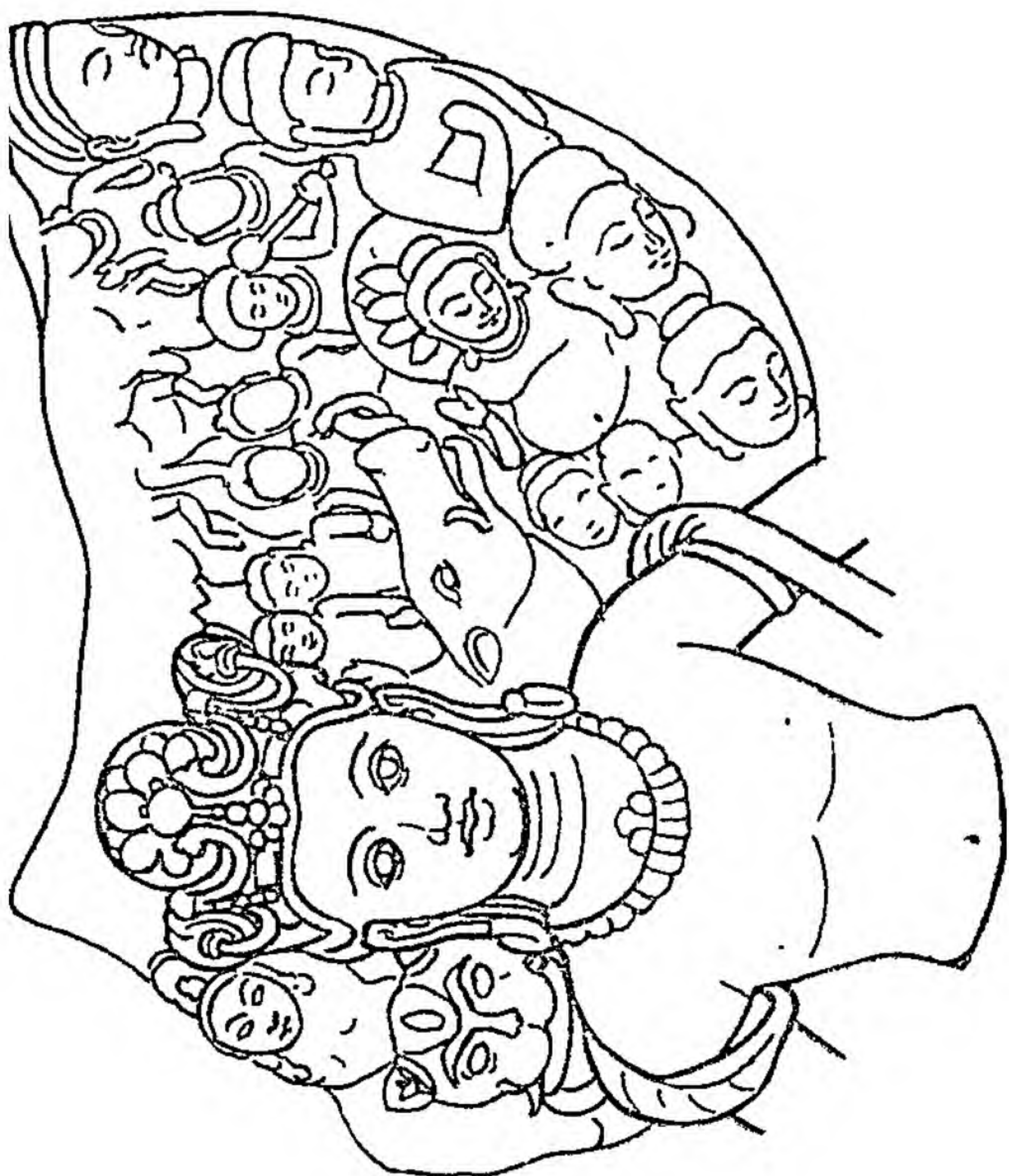
to generate a spiral movement and thereby create currents of Burning Water or Boiled Milk. This force is known as *Sahas* and therefore Agni that is produced by the drilling friction of the two churning sticks is called *Sahoja*. Agni exists in each centre in a latent form until its flame becomes visible by friction. The same phenomenon happens in the process of creation described above. When Vāyu entered the womb of Waters and generated frictional currents, fire was produced and the same is Varāha as stated in the Vāyu Purāna. Therefore from the cosmogonical point of view both Vāyu and Agni or Sūrya are names of Varāha. In fact it is one Deva Agni who assumes three forms as Agni, Vāyu and Āditya. This is why Varāha is the same as *Trayi* and the Bhāgavata actually calls it *Trayimaya Saukara Rupa* (Bhāg 3 13 41).

(16) VARĀHA AS BHRIGU AND ANGIRAS — The primeval Waters Āpah are spoken of as comprised of the two principles of heat called *Angiras* and cold called *Bhrigu*.

आपो भृग्वङ्निरोक्षमापो भृग्वङ्निरोमयम्,
सर्वमापोमय भूत सर्वं भृग्वङ्निरोमयम् ।

अन्तरेते त्रयो वेदा भृगुनङ्गिरसोऽनुगा ॥ (Gopath, 1 1 39)

This is just using a mythical language for a scientific truth and it amounts to saying that the First Cause of creation comprised the two principles of Agni and Soma or Gramsa and Hima, i.e. the Plutonian and the Neptunian principles of Fire and Water (आपोभूयिष्ठा and अग्निभूयिष्ठा, RV I 161 9). The fact is repeated many a time in the Vedas. Therefore it is quite consistent to speak of the two principles of Bhrigu and Angiras as making up the First Cause called Āpah. The only feature is that in the state of rest or the unmanifest condition the heat or fire is withdrawn into its substratum of water or cold, that is, Angiras is concealed by Bhrigu but by the power of *Trayi vidyā* or the triple forces as explained above movement generates friction and Agni or Angiras becomes effective. Therefore the Gopatha rightly says— अन्तरेते त्रयो वेदा भृगुनङ्गिरसोऽनुगा (GB 1 1 39). Here comes the importance of *Trayi vidyā* or the three Vedas,



in other words Varāha who is none other than Agni or Hiranya garbha or Sūrya or Narāyana This is the meaning of the great legend of Varaha incarnation which the Puranas accept as the principal motif in the scheme of *Sṛiṣṭi-vidyā* for which they have adopted a rich symbolical terminology

HIRANYĀKSHA

The Asura of the Golden Eye is said to have stolen the earth and to have concealed it under the primeval flood This refers to the incipient stage in which *prāṇic* manifestation had not become effective, although it existed *in principio* It is the principle of *Varāha* which conquers the Asura and bringing the Golden Eye in his power gives an initial push to the creative process Prithivi or Bhūdevi represents motherhood not only of our limited world but of the whole creation She is the *Yoni* or Womb, namely primordial *Prakṛiti* or *Pradhāna* in which the Self-existent Creator, Svayambhū, deposits his germ This womb was seized by the Asura, but even he had the eye of gold namely *Hiranya* or *Prāṇa*, which finally becomes the sprouting germ opening on to the conscious world In the Puranas Hiranyāksha and Hiranya kaśipu are two Asura brothers, of whom Vishnu incarnated as Varāha and Nṛsiṃha, whose birth and exploits are usually narrated one after another Hiranyaksha is the symbol of creation *ab intra*, in the stage of *Prāṇa*, and Hiranya kaśipu of the same *ab extra*, on the plane of *Prakṛiti* (Matter) which becomes the *kaśipu* or golden cushion of life or consciousness

VARĀHA AND UCHCHHISHTA

The Vedic idea about the creation is that it is the *Uchchhishṭa* or overflow from a conscious center of Pranic energy which is perfect and full in its intrinsic nature and is called *Sahasra*, *Ananta*, *Purna*, 'Plenum' From this source a portion becomes separated as its surplus (*Uchchhishṭa*) The transcendent *Brahman* is called *Brahmaudana* and the surplus portion *Uchchhishṭa* or *Pratargya* The rejected portion (*Pravar gya*) which separates or drops out from its immortal source is the

mortal cosmos Prajāpati so arranged his affairs that *Brahman* continues to live on his immortal food known as *Brahmaudina* but at the same time he creates out of His own Self a centre which becomes the Later (*Annada*) of the mortal food (*Anna*) i.e. cosmic matter. It is *Surya* in the form of *Varaha*. The symbolism is very emphatic because of all animals *Varaha* is the creature *par excellence* who eats the *Pravargya* portion of the food as it is rejected out of the body of a living *Pranic* centre. *Surya* is called *Varaha* because as *Kali* or *Samatsari* (Time) it is eating the whole world but on the other hand as *Satyā Narayana* it is also organising and substantiating the energy radiated by its own immortal centre which is *Brahman*. These are all primeval ordinances (*Pratīmani Dharma*) and expressed through more than one symbolism that may be profitably pursued for fuller clarity of the problem. The quint-essence of the whole conception of *Yajña Varaha* is that there are two stages in the evolution of the cosmos. First is the existence of the first cause called *Samudra Ekarnava Sallī* etc. and secondly the emergence of *Agni Prana Hiranya Surya Narayana Hiranjagarbha Yajñ Veda* all of which are the same as *Varāha*. The *Rigveda* puts the two stages in a *sutra* form —

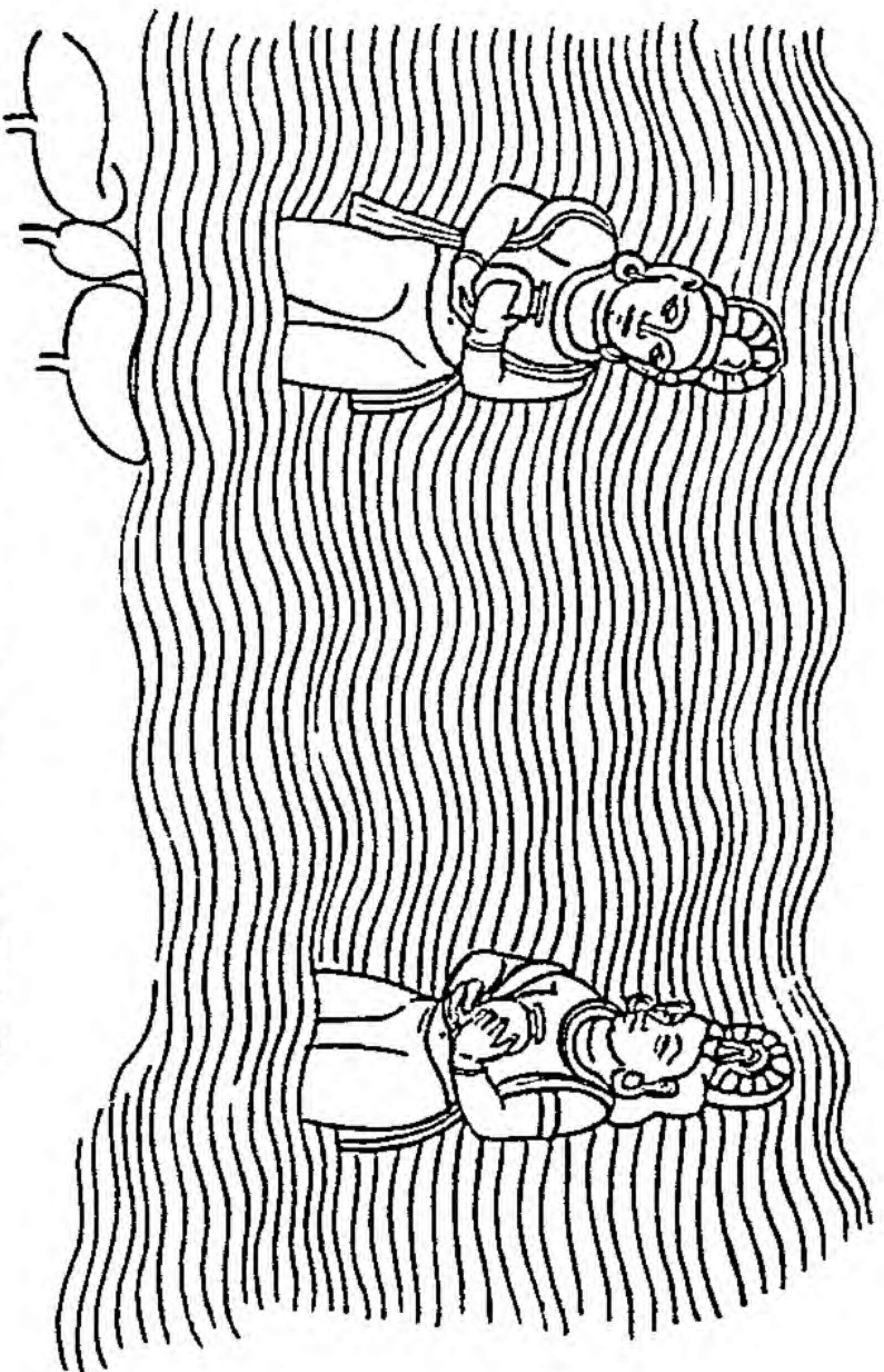
अत्रा समुद्रं यागूह सूर्यमजमर्तन (RV 10 7 27)

When the *Devas* like *Yatis* made a whirling dance with innumerable worlds as their foot steps they threw to the surface *Sūrya* who was concealed under the depth of the ocean. This ocean in the *Varaha* story is also called *Rasatala* and *Varaha* is named *Adi Puruṣa* Primeval Being whose main attention in creation is to redeem the opposite mother principle called *Bhūdevi* *Prithvī* *Viraj* *Prakṛti* *Malat Yoni* etc. The union of the two parents namely *Svayambhu* and *Viraj* or *Narayana Varaha* and *Bhūdevi* leads to cosmic creation. This was an important theme in the philosophy of the *Pāṇcharatra Bhāgavata*s to which *Kalidasa* has drawn pointed attention —

रसातलादादिभवेन पुसा भुवः प्रयुक्तोद्बहनक्रियाया ।

अस्याच्छमम् प्रलयप्रवृद्धं मुहूर्तववशाभरणं बभूव ॥

(Ragh 13 8)



1. Kānava Samudra Mūrti L. dargi c. 400 A.D.

Also, त्रिलोकयामास महावराह कल्पक्षयोद्भुतमहावाम् ।

(Raghu 7 56)

MAHĀ VARĀHA IN INDIAN ART

The most conspicuous example of Mahā Varaha lifting the earth from the ocean is found at Udaigiri in the rock-cut temple excavated in the time of Chandragupta Vikramāditya. In the age of the Guptas the Varaha exploit was known as *Saukṛīśidhi* (Prākṛita passage in पारताडित श्लो० ६०). What actually happened was the conquest of the vast area including Aparanta, the Śaka kingdom of Saurashtra and Gujrat, and Mālava, that was considered to be an extraordinary achievement, almost superhuman which only the Emperor was able to accomplish because he represented the glory of Mahā Varāha, the Primeval Boar. This idea caught the imagination of the people. The political inspiration and the metaphysical conception agreed well with each other about which the authors of the Purānas and the Kāvyaś made their inspiring contributions.

What we find at Udaigiri is a rock-cut image of Varāha of colossal size, standing as a powerful human figure with a boar's head shown in profile. He supports the Earth goddess on his folded left arm. The figure is extremely well built and wears a long lotus garland which in the Gupta age was called *Kaṇṭakī* कण्ठिकी and consisted of one thousand lotuses (Devī Māh ७ 51, Matsya 247 50). In front of the Varaha is the figure of the cosmic serpent Ananta Śeṣha, literally the Infinite Substratum, who is supporting the Primeval God. By his side is the figure of Garuda with an eagle's head and holding a serpent in his hands. In the next panel the political idea is illustrated in an emphatic manner. Above is a scene of the descent of Gangā and Yamunā from heaven and mingling their waters in the ocean. This is exactly a picture of Antaryātri or Madhyadesā, the homeland of the Gupta empire. The river goddesses are depicted both in their natural and human form, first as two mighty streams taking their rise from the heavenly world shown here with divine dance and music, and on the

earth they are against shown in a human form (मूर्ते गङ्गायमुने, कुमार स० ७।४२) i.e. Ganga standing on *makara*, and Yamunā on *kachchhapa*, both holding in their right hands Full Vases (*Purna Glāṭa*) This is one of the happiest representations in Indian art pregnant with so much meaning

In the wide space below is depicted the Primeval Ocean (*Ekarnava*) in the form of high rippling waves (प्रलयप्रवृद्धमम्भ). At one end stands a royal figure who seems to be the Emperor himself, viz Chandragupta politically identified with Mahavaraha and referred to as 'Deva' by his contemporaries, since he made the country free from foreign domination of the Śakas. At the opposite end stands Bhagavan Samudra, Lord of the Ocean shown in human form and facing the king both of them worshipping the mighty Varaha figure

THE ACHIEVEMENTS OF CHANDRAGUPTA VIKRAMĀDITYA

They square up to the above representation. In addition to his exterminating the vestiges of foreign rule he extended the limits of his empire up to the ocean (महोदधि) on the east and the sea on the west by his conquest of Vanga and Aparānta respectively. His gigantic programme of consolidation of territory (घरणिबन्ध) included direct conquest of the north west upto Bāhika or Bactria on the Oxus (cf. तोर्व सप्तमुखानि येन समरे सिधोजिता बाहिका) and a system of peaceful alliances with kings of the South (referred to as प्रस्थापन by Kālidasa, *Raghu* 7), i.e. 'restoration of their autonomy or sovereignty' which had been disturbed by Samudragupta and by this his fame perfumed the waters of the south sea (यस्याद्याप्यधिवास्यते जलनिधिर्वीर्यानिर्लेद्विषण, Mehrauli Pillar Inscription of Chandra)

The Purana writers followed these political intimations with their inspiring exposition of the Mahāvaraha conception on a philosophical plane, which met with national approval. We also find the representation of Varāha and Bhūdevī in Chālukyan art at Badami, and in Pallava art in the Varāha Maṇḍapa at



Mahabharata is the two Rivers Ganga Yamuna and

Mahabalipuram in the South This political imagery was repeated five hundred years later and applied to the Gurjara Pratibāra king Bhoja (836 885 A D), who issued his Ādi Varaha silver coins in large numbers bearing a replica of the Udaigiri figure on one side and 'श्रीमदादिवराह' on the other

VARĀHA AS PRAJĀPATI

It will be clear from the above that the Puranic exposition of Varāha in more way than one was rooted in the Vedas The Atharva speaks of an intimacy between Varāha and Prithivī

वराहेण पृथिवी सविदना सुकराय विजिहीते मृगाय । (Atharva, 12 1 48)

"The Earth Goddess loves the Varāha and opens herself for the wild Boar' When the Brahmana writer identified Varāha with Prajapati (स प्रजापति वै वराहो रूप कृत्वा उपन्यमज्जत्, TB 1 1 3, 6), the whole gamut of Vedic symbolism associated with Prajapati was invoked Therefore, it is valid to speak of Varāha as Sūrya, Narayana, Prāna, Hiranyagarbha, Agni, Indra, etc., the principle of Life or Consciousness, which enters the *First Cause or Primeval Ocean* and rescues from its depths the Earth or the principle of cosmic motherhood with whom Varaha consorted That is what is meant by the Earth unveiling her body for the Varāha, as a bride for her husband

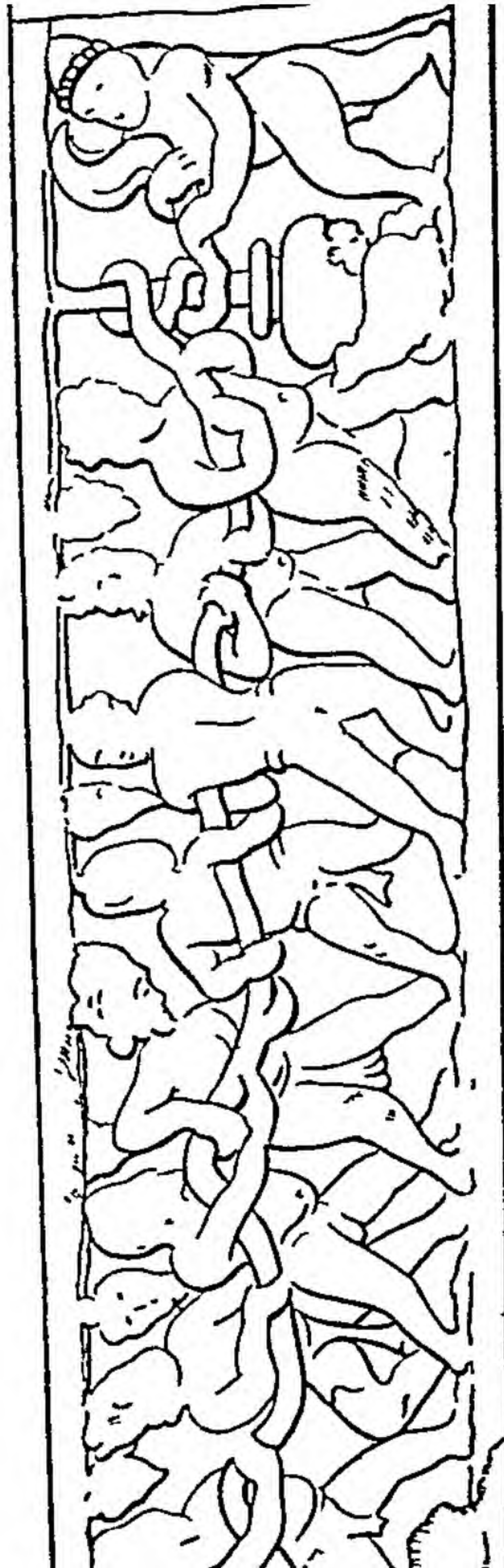
VARĀHA MYTH IN ANCIENT GREECE

Dr Gonda has drawn attention to an interesting ceremony called 'Eidopfer' described by Homer, in which a wild boar was sacrificed as an offering to Zeus, the Earth and the Sun (J Gonda, *Aspects of Early Vismism*, p 137) He also traces many other references to the boar in Nordic, Celtic and Austric myths and cults It should, however, be cautioned that an anthropological approach to the problem is barren and inadequate to explain the Vedic and Purānic evidence Here Varāha as Prajāpati furnishes the key to unlock the mystical truth It is a complete spiritual answer in accordance with the Indian tradition

CHURNING OF THE OCEAN

SAMUDRA MANTHANA— Chaps 24^c 251 relate the story of *Samudramantlīna*. At one time the Asuras being revived by the *Samjñantīvidya* revealed to Śukrāchārya by Śiva became very powerful. The Devas were frightened and approached Brahma for advice. Brahmā advised the Devas to cultivate friendship with the Asuras. So the Devas approach the Asuras and put up the proposal for the churning of *Amṛta* from the ocean by drinking which the Asuras would attain immortality. The Asuras agreed to this proposal. Indra then became busy with the collection of necessary appliances for churning. The churning stick was made of the *Mandara* mountain and the rope was *Ananta Seshā* or the cosmic Serpent himself. The problem was of the finding a suitable support for the churning staff. For this the gods approached the cosmic tortoise named *Kurma* which is the substratum of the cosmos and was able to offer his back as the base on which the mount *Mandara* would turn at the time of churning. The *Devas* and the *Asuras* together approach Narayana, sleeping in the midst of the ocean and praised him with a *Stotra* (M 249 37 45). Vishnu accepted their prayer and the mighty process of churning was commenced. The *Devas* were frightened of the poisonous fumes of the serpent and therefore went to the tail side but the *Asuras* were bold and seized the hoods of the serpent.

The first to begin the churning was Nārāyana Vishnu himself and this joint endeavour on the part of the *Asuras* and the *Devas* continued for a hundred years. Then both got tired but Brahma egged them on to continue until success was reached. The churning restarted and the sap of plants and herbs was mixed in the ocean whose water was converted into milk (*Dadhī* M 249 60) and then was produced *Parum* or the principle of fermentation. Then there follows a juxtaposed description which again refers to the mingling of the sap of plants and herbs and the churning of *Ghṛita* (M 249 78) from the milk of the ocean. Then *Soma* or Moon was produced from



Churning of the Ocean [समुद्रमन्थन]
From a Sculpture in the Gurukula Kangri Museum, Haridwar

the ocean. It was followed by goddess *Srī* and *Surādevī* (mentioned a second time) and then the White Horse, *Pāndura Turaga* (M 250 3), and *Kaustubha Mani* (Divine Jewel) which was taken by Narāyana himself as a decoration for his breast. Then *Pārijata*, tree of heaven, was produced.

ŚIVA DRINKING POISON —Then there appeared poisonous fumes which rose up to the sky. In its train first appeared the hellish fire and then the serpent and finally the death-dealing poison named *Halahala*. Vishnu enquired as to what it was and the reply came: "I am the poison *Kalakūta* appearing for universal destruction being able to kill everything in a moment." Both gods and demons got frightened and then Brahmā and Vishnu approached Śiva. The gods and demons propitiated Śiva by reciting a *Namah Stotra* (M 250 28 40) in the *Satarudrīya* style combining many new motifs with the old ones. Śiva agreed to swallow the poison as requested and all came to the spot in the milky ocean where the poison *Kalakūta* was emitting its vitriolic fumes. Śiva with the self confidence of a *Yogī* and as the death conquering Lord of the cosmos drank the poison and stationed it in his throat which therefore became blue.

THE JEWELS (Ratna) —When the churning was resumed the Divine physician *Dhanvantari*, Father of *Āyurveda*, appeared. As to the distribution of the Jewels Vishnu took for himself *Lakṣmi* and *Kaustubha*, Indra took the *Airāvata* Elephant, *Sūrya* took the excellent Horse.

The number of *Ratnas* is variable in the several accounts of *Samudra mantana*. Originally in the *Rigveda* we find mention of the Seven Jewels (दमे दमे सप्त रत्ना दधत्, RV V 1 5). The account in the *Ādi parva* names only 7 *Ratnas*, viz *Soma*, *Śrī*, *Sura*, *Turaga*, *Kaustubha*, *Dhanvantari* and *Amṛita*. According to the constituted text (*Ādi parva*, 16 33 37, Poona Edn) in a śloka proved to be an interpolation, we find the names of *Pariyāta*, *Surabhi*, *Airāvata*, *Vīśa*, *Apsara* and *Jyeshthā*. In the *Matsya Purāna* there are two lists, the first a shorter one which was the original and the second a later retouching. In the first list are

included *Soma*, *Sri*, *Surā*, *Turaga*, *Kaustubha*, *Pārijāta*, *Kalakuta*, *Dhanvantari* and *Amṛita*. This gives the names of 9 Jewels, and it appears that the ślokas between 251 1 and 251 6 have been added later and the connection of 251 1 cd goes quite well with 251 6 ab —

मध्यमाने पुनस्तस्मिञ्जग्धौ समदृश्यत ।

धन्वन्तरि स भगवानायुर्वेदप्रजापति । [1 cd]

श्वेतं कमण्डलु विभ्रदमुत यत्र तिष्ठति । [6 ab]

The second list in the interpolated verses is inflated and also abruptly introduces the subject of the distribution of the *Ratnas* amongst the Gods, Vishnu, Indra, Varuna, etc. This list also includes several items which are even excluded from the latest list of the 14 *Ratnas*. For example, the second list in the Matsya includes *Madira*, *Amṛita*, *Surabhi*, *Lakṣmi*, *Kaustubha*, *Gajendra*, *Haya ratna*, *Dhanvantari*, *Parijata*, *Chlatra* and *Kundala*. The last two items are foreign to other lists.

THE VEDIC CONCEPTION OF RATNA— The Vedic conception of *Ratna* or *Vasus* which Agni bestows on each individual (*Agni* as *Ratnadhatama* RV I 1 1) was that of the seven principles of manifestation which we have explained earlier including *Manas*, *Prana* and the *Pitṛa blītas*, by counting *Prana* as two fold, viz *Prana* and *Apana*, their number becomes eight and these were the eight *Vasus* of Agni each *Vasu* being a *Ratna* deposited in the human body which is spoken of as a *Vasudhāna kosa* or a Treasure-Chest.

This idea was later on transferred to the birth of the Seven Jewels from the ocean. According to the Brahmanas, *Puruṣa* is the model of an ocean (पुरुषो वै समुद्र, Jaiminiya Upanishad Br 3 35 5). There is also the conception of the three oceans, viz *Arnava* Samudra or ocean of the earth, *Nabhasān* Samudra or ocean of the mid region, and *Sarasān* Samudra or ocean of Dyuloka. These correspond to *Manas*, *Prana* and *Vak* each of which is a *Samudra* (मनो वै समुद्र, ŚB 7 5 2 52, वाग्वै समुद्र, TB 7 7 9, रुक्मो वै समुद्र, ŚB 7 4 2 5 where *Rukmi*

or *Hiranya* is the same as *Prana*) These are three floods which are inexhaustible like the ocean These three are present in a composite form in every individual centre because of which *Purus/a* is conceived of as *Samudra*

MEANING OF RATNAS— This ideology was elaborated and given the form of a legend in which the *Devas* and the *Asuras* representing the powers of Light and Darkness together churn the cosmic reservoir of energy and create new archetypal forms by which the individual lives and functions The new symbols include *Soma* and other objects which have their esoteric significance, e g *Soma* represents the principle of Mind as the Moon (*Clandramā manaso jatah*) *Sri* is the same as *Sri Lakshmi* the Fleet Women or Lady of the Lake (*Apsaras*), the Great *Urrasi* who was produced from the thigh of *Narayana* In the *Yajurveda* *Sri* and *Lakshmi* are spoken of as Twin Goddesses who are the consorts of *Vishnu* or *Narāyana Purusha* (श्रीश्च ते सद्योश्च पत्न्यौ) *Sri* represents the principle of *Prana* and *Lakshmi* that of *Bh ta* They are different and at the same time of composite nature In art they are depicted without distinction and in mythology also one goddess under the name of *Sri Lakshmi* was conceived *Sri Lakshmi* in that case signifies the unified energy of the *Pranas* and the *Bhutas* in each individual organism

Surā Devī as the principle of fermentation is the opposite of *Soma* The one mortal and the other immortal *Surā* is the fermentation of the physical *Bhutas* and *Soma* is the enchanted region of the Mind in which a subtle kind of simmering of feelings, ideas emotions and sentiments is constantly taking place The White Horse, *Pandura Turaga* which was taken by *Sūrya* for his chariot is identical with the principle of *Rajas* or movement *Sūrya* is the same as the Time-Horse (बालो अश्व बहति सप्तारिम्) *Aamtuha* is said to be the jewel on the chest of *Vishnu* It is the symbol of the divine will which is at the centre of each individual and represents the divine element in Matter (cf ईदृक् सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति, *Gita* 18 61) *Dhanvantari* symbolises the Divine Physicians, viz the two *Āśvins* who know the secret of *Soma*

and whose presence guarantees a link with immortality. *Amṛitam* therefore is said to be present in the water pot (*Kamandalu*) which *Dhanvantari* carries in his hand. The integrated life principle, viz *Prana* or *Āyuh*, is *Amṛitam* for which both *Devas* and *Asuras* eagerly desire. In course of time new names of *Ratnas* were added to this list, e.g. the four tusked elephant of *Indra* which also is a symbol of the principle of ego or consciousness (*Ahankara*) which is manifesting itself in the individual as the four states of consciousness, viz *Jāgrat*, *Svapna*, *Sushupti* and *Turiya*. The principle of *Halahala* (*Visha*) or *Kalakuta* although missing in the list of *Ādi Parva* is also in this list, since it symbolises the principle of *Mṛtyu* and co-exists with *Amṛitam* as its opposite. The *Parvata* of the *Matsya* list is the same as *Kalpa Vriksha*, the heavenly tree, which symbolises Mind. As the name implies it remains with each one of us since birth and whatever one desires under its shade one gets. As the word *Kalpa* indicates it is the wish fulfilling tree and is symbolical of the *Arbor Vitae*, Tree of Life. There are two kinds of thoughts namely *Sankalpa* of the concentrated mind named *Vijnana*, and *Vikalpa* of the disorganised mind called *Prajñā*. Thus the *Parvata* or *Kalpa Vriksha* was also a happy symbol included in this list.

AMRITA FOR THE DEVAS— The whole idea of the Ocean is to help the *Devas* with *Amṛitam*. As a matter of fact the *Deva* principle represents Immortality, Light and Truth and the *Asura* principle Death, Darkness and Untruth. The divine purpose favours the *Devas*. In the distribution of *Amṛita* the *Devas* have a predominant share. The question is as to why do the two *Asuras*, viz *Rahu* and *Ketu* who in fact are of a composite form, the head being *Rahu* and trunk *Ketu*, also get a potion of *Amṛitam*. The reason is that as soon as *Amṛita* descends to the level of matter it becomes soiled with an element of darkness represented by *Rahu*. Even the two great principles of Light viz *Chandra* and *Surya*, are assailed by *Rahu* the demon of Darkness, for creation is not the result of immortality alone. Both *Amṛita* and *Mṛitu*, Life and Death are essential

for creation. It is said in the Rigveda that Mother Aditi had 8 sons, 7 of whom were the immortal *Adityas* and the eighth one was *Mārtānda* or *Sūrya*. Aditi approached the group of Immortals and asked them to create, but they failed to do so because they lacked the essential element of death. The Divine Mother Aditi, who is the same as Infinite Nature then approached her 8th son whom she had formerly cast aside and requested him to create. He could do so because he was the master of the two principles of birth and death (प्रजायै मृत्यवे स्वप्नुनमतिरिडमाभरत्, RV. X 72 9).

MEANING OF RĀHU AND AMRITAM— This is what is implied by *Vishnu* giving *Amritam* to *Rahu*. He enjoys partial immortality and his head has to be cut off again and again. This is what is happening in each individual centre where the pot of immortality and the demon *Rahu* are present together. *Amritam* is Light and *Rahu* is Darkness or Matter. For a time only *Prāna* or Light shines in matter and then it is devoured by darkness. That is a grave hour which causes concern to Gods and men, that is in the immortal heavens and on mortal earth.

RUDRA AND POISON— Creation is the composite form of both immortality and death. Rudra represents the great principle of *Prāna* or the Fire of immortality. Poison is the symbol of death or matter. The five material elements are all symbolised as poison. God Śiva is able to encounter poison or death because he is *Mṛtyuñjaya*, viz. being identified with Agni or *Prāna* is beyond death but only half of his *Ardhanārīśvara* form is Agni. The other half is Soma. Agni is immortal and Soma mortal. Therefore Śiva also although he swallows the poison did not permit it to come down his throat. If he had done so then poison would certainly have had its effect because poison is death and the same as matter. The five material elements are *Ākāśa*, *Vayu*, *Agni*, *Jala* and *Prithvi* and all of them abide in *Ākāśa* which is the blue throat of Śiva. *Ākāśa* like the throat is the source of speech. It is the mortal speech *Martyā Vāk* that is uttered from the visible *Ākāśa* or material

Ākāśa, but there is the immortal or transcendent *Ākāśa* which is called *Parama Vyoma* and that is the source of *Amṛtā Vāk* or immortal speech. Thus in the composite form of Śiva we find a combination of both *Amṛitam* and *Kālakūta*. In fact that is his real nature.

PRĀSĀDA-VIDHI

TEMPLE AND PALACE ARCHITECTURE

Chaps 252-270 present a unified text dealing with the following subjects —

1. Principle of Architecture
2. Selection of site and planning
3. Making of Divine Images
4. Building of Temples and palaces

This seems to have been an independent treatise which Matsya has borrowed. The subject is also found in the Garuda Purāṇa and in Vishnu Dharmottara and formed an essential element of the later *Silpa* texts also, for example, in the *Bṛihat Samhitā* of Varāha Mihira, *Samarāṅga Sūtradhāra* of Bhoja, *Aparājita-Prichchhā* of Bhuvanadeva and *Vāstu-sara* of Thakkur Pherū.

Chap 252 opens with a list of 18 teachers of *Vāstu śāstra*, viz Bhrigu, Atri, Vasishtha, Viśvakarmā, Maya, Narada, Nagna-jit, Viśālaksha, Indra, Brahma, Kumāra, Nandikeśvara, Śaunaka, Garga, Vāsudeva, Aniruddha, Śukra and Brihaspati (M 252.2.3). Obviously some of these names are mythical but they seem to be based on the existence of different architectural traditions. Shri Tarapada Bhattacharya in his study on *Vāstu Vidyā* or Canons of Indian Architecture (1947) has gone into the historicity of these writers and their work (pp 88-103). One thing may be taken for granted that during the 4th century when Indian Architecture entered upon a renewed course of creativity and development names of the 18 teachers had become standardised as representing so many different branches or schools of Architectural Canons.

BIRTH OF VĀSTU—The birth of *Vāstu śāstra* is traced from *Rudra* after his encounter with demon *Andhaka*. It is

imagined that although *Andhaka* was killed by another *Bhūta* or *Yakṣa* of terrific form appeared from the brow of Śiva and he wanted to devour the whole world. Śiva granted to him a boon that he should choose for his abode separate dwelling where the gods also would live with him and thence he would be known as *Vastu*. The *Bhūtas* thus tied to particular places asked the Devas as to the form he should take and the way of life he should adopt. It was added that the demon *Vastu* should occupy the site lying with his face downward (स्यास्याम्यह किमाकारो ह्यवष्टब्धो ह्यमोमुख (M 353 16) and that he should receive for his food the offerings made at the time of *Vastu Śanti* and *Vastu Pūja* (M 252 17 18).

IMPLICATION OF THE LEGEND— There are two implications in this legendary description. Firstly that the ancient most shrines were those of the *Bhūtas* which was a synonym of *Yakṣa*. The ancient most layer of religious worship which preceded Rudra or Śiva was that of Yakshas as shown in the Chapters on *Varāṇasī Māhātmya*. Therefore it was natural to believe that the *Yakṣa* type of shrine became the models of *Rudra Śiva* shrine and later on of other gods and goddesses following the same tradition. The second implication is that the absence of a residential dwelling is a fearful state which was replaced by the evolution of proper human dwellings. It has been stated earlier that man in the state of a hunter was without a dwelling (*Aniketa*) living in the mountainous caves or rock shelters and under trees. This was the Palaeolithic man. He was succeeded by the Neolithic man who took to agriculture and became food gatherer giving a new fillip to the evolution of culture. Thus these two stages are referred to here as the *Bhūta Yakṣa* stage and *Rudra Śiva* stage. It appears that the former was followed by the latter and *Yakṣa* shrines were replaced by regular *Śiva* shrines or *Śiva Liṅga*. There is a distinction between the two. A *Yakṣa* image is like a small conical pillar with a niche for keeping a lamp. The *Śiva Liṅga* is round at the top and without a niche. In a *Yakṣa* shrine there can be no other image whereas under in a *Śiva* shrine there may be other

images Generally in each village there was a *Yaksha* platform (cf the saying —गवि गवि को ठाकुर गवि गवि को यीर) but in the case of *Siva Lingas* the rule was elastic In the beginning there were no roof *Yaksha* and *Śiva* images which were aniconic were placed on platform (सं० चत्वर, हि० चौरा) under the open sky This fact is confirmed by archaeological finds and we may thus find here a reference to the earliest origin of image worship in local cults

VĀSTU PADA VINIĀSA— Chap 253 deals with the important topics, first description of the squares on the site plan and secondly of *Vastu Purush* :

VĀSTU PADA CHAKRA OR DEVATA STHĀNA— This interesting topic corresponds to the modern conception of a graph dividing the ground plan into squares and giving a name to each square There are three kinds of graphs as follows —

- 1 Chatuṣṣashti-pada in which the area of the site (*Talachhandā*) is divided into 64 equal squares (8×8)
- 2 Ekāśiti-pada in which the site is divided into 81 equal squares (9×9 *Naiṇavakah* M 253 21)
- 3 Śata-pada, in which the site is divided into 100 equal squares (10×10 , this is not given in the Matsya)

Normally the plot intended for building houses or residential building was treated on the 9×9 square basis and the one for palaces and temples on the 8×8 square basis The description of the Matsya is detailed about the 81 square plan This may be said to be a convenient method for indicating any spot on the plan by the name of a particular deity presiding over a particular square In the centre is the abode of Brahma occupying 9 squares On the four sides of Brahmā are *Aryama*, *Vivasvan*, *Matra* and *Prithivīdhara* (*Ananta*) each of whom is *Tripada* occupying three squares (M 253 33) In each of the four corners there are five deities each occupying one square (पदिकानान्तु वर्गोऽयमेव कोणेष्वशेषत, M 253 32) For Example, the north east corner is occupied by *Āpa*, *Āparatā*, *Purjanya*, *Isa* (*Agni* in Matsya) and *Diti* and each is called a *Padika* deity Between each pair of

two corners there are 20 gods five on each side and each occupying two squares therefore called *Dvipāda* (तन्मध्ये तु बहिविंश द्विपदास्ते तु सर्वशः, M 253 32)

VĀSTU DEVATĀ—Besides the practical significance of the *Vāstu Devatās* indicating the different squares in the ground plan of the building there is another aspect which governed the nomenclature of the *Vāstu Devatās* and their placement in four bands. If we look at the *Vāstu* diagram it is a *Chatushpada* conception similar to that of *Chatushpada Brahma*. In the centre is Brahma who is surrounded by three bands or sheaths in the inner most band are the *Tripadita Devatās*, in the middle band *Dvipāda* and in the outer band *Eka-pada*. These three bands of divinities correspond to the *Sattvika*, *Rajasika* and *Tamasika* powers. The interaction of which is constantly present in the *Vāstu* and influenced the person who resides there.

But whether one realises it or not the *Vāstu* is the emergence of a divine *Kaṭetra* in the midst of the Āsuric universal. The forces of all the *Devas* are concentrated on the limited sanctified area of the *Vāstu*. *Sūrya* is the abode of all the gods and the divine centre which impells the deities in the cosmos (*Sūrita in devānām prasaṁta*). That Sun constantly keeps an eye on the *Vāstu* as its *Adhyakṣha*. It makes a daily *Parikrama* of the *Vāstu* moving through the two quadrants in the day, the first from morn to noon and the second from noon till evening, and through the other two quadrants during the night. The Sun rises in the east and sets in the west from the moment of early dawn (*Brāhma Muhurta*) begins the influence of the Solar rays on each *Vāstu*. This influence waxes until noon and then begins to wane. However strong the Solar deity presiding over each *Vāstu* may be it is overpowered by the opposite Āsuric principle of darkness. The *Vāstu* is a complete specimen or replica of the cosmos in which light and darkness exists together. This is expressed by the two divisions of the *Vāstu* in which the two diagonal (*Pañcāṅga*) divide the *Vāstu* into the eastern quadrant presided by *Aryamā* and the southern

quadrant by Vivasvān and similarly into the western quadrant presided by Mitra and the northern quadrant by Prithivī dhara also called Ananta or the cosmic Serpent. In the first two quadrant are deities of Light and in the last two of Darkness. The former set includes such celestial forces as symbolised by Iśana, Parjanya, Jayant (= or Kaśyapa), Indra, Sūrya, Satya, Vṛishṇ (= Kāma) and Akāśa (= Nabhas). This is the first octave of heavenly powers. The second one on the south begins with Agni and accompanied by Ushā (= Mātṛikās), Vitatha (Son of Kali), Grihakhata (son of Chandra) or Budha, Yama (son of Vivasvān Dharmarāja), Gandharva (= Nārada), Bhṛṅgarāja (son of Nirriti), Mṛiga (= Agni on earth). This is how the Solar influence begins to decline in the other two quadrants towards west and south. This is the region of Piṭṛis who head the list of the deities. After them we have Nandī (*Dauārika*) who is the guardian of all the grotesque and evil Gaṇas in the family of Śiva. In his company is Manu Ādi Prajāpati who is himself suspicious but has to submit to the influence of Darkness in association with other deities like Varuna, Rahu, Śosha (= Śaniśchara), Pāpa Yakshmā, Roga, Nāga (= Vāsukī), Mukhya (= Tvashtā, who brings about fragmentation of forms, Bhallata (= Chandra, a form of Vṛitrāsura), Soma (= Kubera), Charaka, Aditi and Diti. Most of these are the spirits of death and darkness which symbolise the reverse arms of the *Svastika*. It is after all a complete rotation of the Wheel of time witnessed everyday in the changing colours of the Solar rays falling on each Vāstu. Brahmā is the principle of Hiranyagarbha in the centre of each Vāstu. He is the golden germ or Prāna or Life and Light, that is the soul of each Vāstu. The external Sun moving round him is coming into contact with the centre and radiating its subtle influences through each hour of day and night. The power of the Sun consists in the mystery of his rays which are represented here by eight Eka padika Devas on each side of the peripheral band. The Vāstu is thus conceived as placed in space time relation and constantly fecundated by the most subtle actinic and thermic radiations. Each Vāstu is thus

ईश	पर्जन्य	जय	इन्द्र	सूर्य	सत्य	भृश	आकाश	अग्नि
दिति	आप						सवित्र	पूषा
अदिति		आपवत्स	अ	र्य	मा	सविता		वितथ
शैल		धर	ब्रह्मा					गृहक्षत
कुबेर		धृषी						यम
भल्लाट		धृ						गन्धर्व
मुख्य		रुद्रदास	मै	त्र	गरा	इन्द्र		भृगराज
नाग	रुद्र						जय	भृग
रोग	पाप-यक्षमा	रोष	असुर	वरुण	पुष्पदन्त	सुग्रीव	नन्दि	पितृदेव

पश्चिम

वास्तुपदविन्यास

पूर्व

	पीली पीडा								विदारिका	
चरकी	श	पर्जन्य	जय	इन्द्र	सूर्य	सत्य	भृश	आकाश		जंभा
दिति	आप	आपवत्स	अर्यमा				सवित्र	सविता	अग्नि	
अदिति									पूषा	
शैल									वितथ	
कुबेर	भृश								गृहक्षत	
भल्लाट									यम	
मुख्य									गन्धर्व	
नाग	रुद्र	रुद्रदास							भृग	
रोग									भृग	
अर्यमा	पाप-यक्षमा	रोष	असुर	वरुण	पुष्पदन्त	सुग्रीव	नन्दि	पितृ		पूतना

उत्तर

दक्षिण

the picture of a Solar laboratory in which the Prānic or Yajusha *Purusha* in *Sūrya* is represented by *Vāstu Purusha* whose centre or womb is *Prajāpati Brahmā* (see P A Mankad, *Aparājita Prichchhā*, Introduction, pp xvi xii)

In all there are 45 gods, 13 on the inside and 32 on the outside or periphery. Their exact names and positions will be clear on the diagram. The subject is treated in several texts as *Bṛihat Samhitā* (Chap 45 *Īlaya sirsha Pañcha Ratna*, Chap 1, *Isana Śaigurudra Paddhati*, *Samarangana Sutrādhara* and other texts there is a general agreement in the names and their positions. The diagram of 64 squares is called *Manduka Mandala* and of 81 *Parama Sayika* (परमसायिक). Diagram of the *padas* agrees better with the body of *Vāstu Purusha* which is also shown on the plan (M 253 38 46) for a detailed study of the two kinds of diagrams i.e. the *Mandala* of 64 squares and 81 squares and the *Vāstu Purusha*, see Stella Kramrisch, *The Hindu Temple*, pp 46 50, diagram on p 32 following the *Bṛihat Samhitā* 52 43 ff also *Vāstusāra* of Thakkur Pheru edited by Pandit Bhagwan Das Jain of Jaipur pp 64 68, and *Aparajita Prichchhā* edited by Shri Mankad p XV)

The diagram of 81 *Vāstu padas* reproduced in this book is after Dr Stella Kramrisch and *Vāstu Purusha* after Pt Bhagwandas

The *Samarangana Sutrādhara* (Chap 14) is the only *Vāstu grantha* that gives the *Nighantu* of these *Vāstupadadevatas* as follows —

- | | |
|--|-------------------------------------|
| १ ब्रह्मा = मन्त्रसम्भव, सहस्रामन, अचियविम्ब | ९ अतरिक्ष = नमस् |
| २ वह = सर्वभूतहर, हर | १०. मास्त = वायु |
| ३ पर्जन्य = वृष्टिमान्, अम्बुदाधिप | ११ पूषा = मातृगण |
| ४ जयन्त = वश्यपभगवान् | १२ वितथ = अधम, कलेरप्रतिम सुत |
| ५ मर्हे द = सुराधिप, सुराघोश, दनुजाना विमदन | १३ गृहक्षत = चद्रतनय बुध |
| ६ विवस्वान् = अहस्कर | १४ यम = प्रेताधिप, Son of विवस्वान् |
| ७ सत्य = भूतहित, धर्म | १५. गघव = नारद |
| ८ भृश = काम, ममय | १६ भृङ्गराज = Son of निष्कृति |
| | १७ मृग = अनन्त स्वयम्भू धर्म |
| | १८ पितर = पितृ लोक निवासिन देवाः |

१६. दौवारिक = नन्दी, प्रमथानामधोश्चर ३३. दिति = (?)
 २०. सुग्रीव = आदिप्रजापति मनु ३४. शूलभृत् = वृषभध्वज
 २१. पुष्पदन्त = Son of विनता, ३५. आप = हिमवान्
 २२. वरुण = पाथसा नाथ, लोकपाल ३६. आपवत्स = उमा
 २३. असुर = राहु - अर्केन्दुमर्दन - सिंह- ३७. अयमा = आदित्य
 कात्मज ३८. सावित्र = वेदमाता
 २४. शोष = सूर्य पुत्र शनैश्चर ३९. सवितु = देवीगगा
 २५. पापयक्ष्मा = क्षय ४०. विवस्वान् = मृत्यु, शरीर हर्ता,
 २६. रोग = ज्वर ४१. जयाभिध = वज्री
 २७. नाग = वामुकि ४२. इन्द्र = बलवान् हरि
 २८. मुख्य = त्वष्टा, विश्वकर्मा ४३. मित्र = हलधर माली
 २९. मल्लाट = चन्द्र ४४. रुद्र = महेश्वर
 ३०. सोम = कुबेर ४५. राजयक्ष्मा = ग्रह
 ३१. चरक = व्यवसाय ४६. क्षितिघ्न = अनन्त
 ३२. अदिति = श्री ४७. चरकी, विदारी, पूतना, पापराक्षसी =
 रक्षयोनिभवा देवतानुचर्य

VAMSA— *Vamsa* here means diagonal line of which there were six. Two of them connected the opposite four corners and the rest four formed a diagonal parallelogram in which two each of the shorter lines were parallel to the two main diagonals (M 253 34-37). These are described as the *Marma* or vital points of the *Vastu Purusa* and should be avoided for raising pillars and lintels i.e. reserving open spaces in the building. In the end the *Vāstu* of 64 squares is likewise described (M 253 46-48).

FOUR KINDS OF HOUSES— Chap 254 describes the construction of *Clatuhsāla*, *Trisāla*, *Dvīsāla* and *Ekaśālī* houses. The *Clatuhsāla* is defined as a house having four entrances and four *Alindās*, i.e. the ante rooms called *Dvārakoshtaka* which are attached to the outer gateway (*Baliradiari*). Such a big and complete house was called *Sarratoḥladra* i.e. having a face (*Bladra*) on all the four sides. If the western entrance be omitted it is called *Nandjarati*. If the south entrance is omitted it is called *Nandlamana*. If the eastern entrance is omitted it is called *Stastika*. If the northern entrance is omitted it is called *Juchaka* (M 254 1-4). If the northern *Sāla* is left out

the house is called *Trisāla* and if the eastern *Sāla* is left out it is called *Sukshetra*. If the southern *Sāla* is left out it is called *Viśālā*, if the western *Sāla* is left out it is called *Pakṣaghna*. In the same manner *Viśālā* houses consisting only of rooms on two sides are described.

ROYAL PALACE— The palace of the king is said to be of five kinds

- 1 *Uttamā*, measuring 108 cubits (*hasta*) in width by 135 cubits in length
- 2 100 cubits in width by 125 cubits in length
- 3 92 " " by 115 " "
- 4 84 " " by 105 " "
- 5 76 " " by 95 " "

HOUSE OF THE CROWN PRINCE— The house for *Yuvarāja* also is of five kinds, as follows —

- 1 80 × 107 cubits
- 2 74 × 99 "
- 3 68 × 91 ,
- 4 62 × 83 "
- 5 56 × 75 "

The house of *Senapati* is of five kinds being 64 cubits in width for the first type and then decreasing by six cubits. The length should be increased by one sixth of the (1/6th) width. The house of a minister should be 60 cubits in length decreasing by four cubits and increased by 1/8th of the width to make it of five kinds.

OTHER HOUSES — The houses of the *Saman'tas* and *Amatyās* (Here distinguish from *Mantrins*) are also of five kinds, the best being 48 cubits in width and decreasing by 4 cubits, and increased in length by 1/4th of the width. The houses of the *Śilpīns* and of *Vaiśyas* are also of five kinds, 28 cubits in width and 48 cubits in length. The houses for the middle class people are of similar dimension. The houses for *Datī* and for *Karmantikas* (Superintendent of Works) should be of five kinds,

being 12 cubits in width and increased in length by $1\frac{1}{4}$ of the width. Similarly dimensions for the houses of astronomers, teachers, priests and physicians, the house of the first class being 40 cubits by 47 cubits. The houses for middle men (*Sananya grīha*) measure 32 cubits by a length increased by $1/10$ th, $1/8$ th, $1/4$ th of the width.

RELATIVE POSITIONS OF THE HOUSES— The house of the *Senapati* should be near that of the royal palace and between them should be built the *Bhāndāgāra* (Royal store houses) and the king's residential quarters (*Nripavasa grīha*). Usually the king's living apartments were built in the royal palace itself but this *Vasagriha* seems to be another dwelling of a casual nature. The houses of the king and *Senapati* when they are built adjacent to each other should be 70 cubits long and the area occupied by the building proper should have its diameter reduced by 14 cubits. The outer entrance (*Alinda*) should be placed at a distance of 35 cubits.

VITHIKĀ— The word *Vithikā* signifies a corridor or verandah in front of a *Sāla* or room to be $1/3$ rd in width (शालायास्तु त्रिभागेन यस्याग्रे वीथिका भवेत्, M 254 37). Such a house was called *Soshniśa*. If the *Vithika* was built on the two sides it was called a *Sārashtamabha* house, and if on all sides the house was called *Susthita* (समन्ताद्वीथिका यत्र सुस्थितं तदिहोच्यते, M 254 38). Some indication is also given of the height of the several storeys. The first storey should be $1/16$ th of the width of the house plus 4 cubits. The succeeding storeys were to be decreased by $1/12$ of the height of the preceding one.

The walls of a house may be of three kinds, viz. of baked bricks or of wood or of earth —

पक्वेष्टका भवेद्भित्ति षोडशांशेन विस्तरात् । दारवैरपि कल्प्या स्वात्तया मृण्मयभित्तिका ॥
(M 254 41)

The breadth of the wall should be made $1/16$ th of the width of the house. In all buildings the measurement of the *Girbha* determines that of the doors and the height of the roof, etc.

The width of the door way (*Diāra-rishkamāha*) should be 68 *Angulas* (= 4 ft 3 ins) Its height (*Uchchhraya*) should be twice the width, i.e. 8 ft 6 ins The breadth of the door jambs (*द्वारशाखा-बाहुल्य*) should be as many *Angulas* as the number of cubits in the height of the door way The door-sill (*Udumbara*) and the lintel (*Uttamaṅga*) should be one half and one quarter respectively of the width of the door jambs

DETAILS OF PILLAR— Chap 255 deals with the measurements and decoration of the pillar (*Stambha-māna-Vimānaya*) The entire height of the building may be raised to seven times to that of the pillar If there is a *Navagraha* lintel placed on the two jambs it may be made projecting by 1/80 th part of the width of the jamb (अष्टोत्थश. पृथुत्वे स्यादग्ने नवग्रहे सति, M 255 2)

The pillars are of five kinds, viz four-sided (*Ruchaka*), eight sided (*Vajra*), sixteen-sided (*Devavajra*), thirty two sided (*Pralinaka*), and the one which is round in the middle portion, i.e. of circular shaft called *Vṛitta* (M 255 2 3)

The pillars are decorated (*Rupita*) with different motifs such as lotus (*Padma*), flower stick (*Vallī*), creeper design (*Lata*), Full Vase *Purna Kumha* which was incorporated in the basement and the capital foliated scroll (*Patra*) and circular mirrors (*Darpana* 255 4) which were engraved on the four sides of a square pillar (पञ्चवल्लीलताकुम्भपत्रदर्पणरुपिता) The design of the *Darpana* as a circular disc in the upper portion of the four faces of a *Ruchaka* pillar was very pleasing and seen on the square pillars of the Gupta period The decoration of *Patrālata* or conventionalised foliated leaves was a special feature of Gupta art bearing several names as *Patra-latā*, *Patrāṅgulī*, *Kutīla patra*, etc The *Patralata* designs were used in sculpture, painting, moulded bricks and ornaments as evident from literary description and surviving art monuments A very conspicuous example is carved stone surface (भाच्छादनपट्ट) of the Dhamekha Stupa at Sarnath The Gupta pillar was a thing of joy and beauty, developed as a perfect architectural specimen with various decorations

In verse 19 there is again a mention of the main entrance to the *Garha-griha* of a house or palace being decorated with such designed as *Kumbha*, *Śrīparṇī* and *Vallī*. *Śrīparṇī* here is a new motif signifying the same as *Śrī-vriksha*, i. e. a foliated design in segment repeated and super-imposed one over the other as is seen on the door-jambs of Daśāvatāra temple of Deogarh. The door-jambs of the main entrance (*Mūla dvāra*) were particularly decorated as decorations where the gods had taken their seats. This custom of decorating the main doorway of a house whether in stone or wood has come down up to our own days except where the tradition has not been rudely disturbed.

TULĀ AND UPATULĀ— In relation to the door-jambs and the doorway two essential architectural elements known as *Tulā* and *Upatulā* have been described. The *Tulā* is entablature placed on the capital of the pillar or door jambs and the *Upatulā* is the lintel supported on the *Tulā*. The width of the *Tulā* should be equal to that of the door-jamb (*Stambha tulyā tulā proktā*), but reduced only by one-ninth part of the width of the pillar so as to be accommodated quite firmly on the top of the *Padma-Kumbha* capital (स्तम्भस्य नवमाशेन पद्मकुम्भान्तराणि तु, M. 255. 5). The word *Padma-Kumbha* is technical for the Full-Vase and Lotus capitals commonly seen on the Gupta and post Gupta pillars. The *Upatulā* or the lintel with lion dentils and other designs which is placed on the above the entablature of the door way should be made somewhat reduced in width of the *Tulā*.

ŚILĀNYĀSA— Chap. 256 takes up the subject of laying the foundation and *Vāstu-Santi*. These ceremonies are known by the general name of *Vāstu-Yajña*. The first of them begins with *sūtra-pāṭa* or measuring of the site-plan; the second relates to the raising and of the main pillar (मूल स्तम्भोच्छ्रय, स्तम्भोदय). The third special ceremony is to be performed on the day when the door of the main entrance to the house (*Dvāra-Vaiśochhraya*) is fixed in position. The fourth ceremony takes place after the house is completed and at a time of *Griha-praveśa*. The

fifth may be performed whenever there is an occasion for *Vāstu-Sānti*. It is stated that the main foundation pillar should be raised on a *Silā* or stone block under which some *Ratna* or precious jewels etc. have been deposited (रत्नोपरिशिन्ना कृत्वा सर्वबीज-समन्विता चतुर्भिर्ब्राह्मणे. स्तम्भं कारयित्वा सुपूजितम्, M 256 6)

Sutra-pāta or *Sutra māpana* is meant the division of the site into equal squares either 81 or 64 or 100 as the case may be by making deep marks on the site (*Padā ulekhana*)

TIMBER FOR HOUSES— Chap 257 describes how timber should be obtained from strong and well grown forest tree (*Dārvāharana*). It is recommended that trees like *Aśana*, *Aśoka*, *Madhura*, *Sarjya*, *Sāla*, *Chandana*, *Panasā*, *Devadaru*, *Haridru*, *Simśapā*, *Śrīparanī*, *Tiṇḍukī*, *Sarala*, *Arjuna* and *Padmāka* are better for house construction than other and the best of all is *Simśapā* (Hindi: *Śīśam*, *Dalbergia Sissoo*), which is still the most approved Indian wood for door-leaves and house construction besides *Sāla* (*Soria Rebusa*) and *Devadāru*.

WORSHIP OF IMAGES— Chap 258 is entitled '*Kriyā Yoga Vidhi*' which in simple words denotes the worship of Gods in the form of images as the practical side of religion (क्रिया योगं प्रवक्ष्यामि देवतार्चनं तु कीर्तनम्, M 258 2). The installation of a Divine Image in a temple and its proper worship is equal in merit to a *Yajña* (M. 258 3). This was a new doctrine inculcated by the *Bhāgavata* teachers that the worship of *Nārāyana* or *Śiva* through images in the temples confers the merit (*Punya*) both of *Yajña* (*Anatarvedi*) and of meritorious works (*Āpūrta*) like *Vapi*, *Kupa*, *Ārāma*, etc. called *Bahirvedi*¹. Both of these accrue to the individual who devotes himself to ideal worship. The entire institution of image worship was so elaborated as to include the arts of singing, dancing, recitation of Mantras, sculpture, painting,

1. यज्ञेषु देवयजनमन्तर्वेदि प्रकीर्तितम् । बहिर्वेदि तथैवोक्तमुपवासव्रतादिकम् ॥
इष्टापूर्तेन सम्यन्ते ये लोकास्ता बुभूषता । देवानामालय कार्या द्वयमप्यत्र दृश्यते ॥
विशेषेण कलौ काले कर्तव्यं देवतागृहम् । कृतव्रताद्वापरेषु नराः पश्यन्ति देवताम् ॥

architecture and a number of other useful arts and practices which together made the complete form of the *Devatārchanam*

In Chaps 258 263 the subject of images of the various gods and goddesses is dealt with in a detailed manner

IMAGE OF VISHNU— God Vishnu should be eight armed, four armed or even two armed. If the image has eight hands it should hold as its *Ayudhas*, a sword, arrow, club, lotus, in the right hands and bow, shield, conch and disc in the left. The four hands should hold *Gadā* and *Padma* in the right and *Sanikha* and *Chakra* in the left. These attributes may be seen in the image of *Vishnu* in Kushana and Gupta Art. *Prithivī* should be shown between the feet of *Vishnu* and *Garuda* in a bowing posture on the right. On the left of the deity should be shown *Lakshmi* holding lotuses in her hand. *Garuda* can also be depicted in front of the deity. On the two sides *Sri* and *Pushpi* holding lotuses may be shown. In the background of *Vishnu* image may be a *Torana* (as seen in the well known seated Buddha image of Sarrath), two *Vidyādhara*s, or *Gandharvas* and divine music (*Devadundubhi*). The *Vidyādhara* figures hold garlands of flowers (*Mala Vidyādhara*, M 268. 20), or of beads (*Gulika Vidyādhara*)

UMĀ MAHEŚVARA—The image of *Umā Maheśvara* should show *Śiva* as four armed or two armed having matted locks on the head and three eyes with one hand placed on the shoulder of *Umā*. The goddess should be seated on his left thigh and her hair be shown in frizzled locks (*Alakair-lilitananā*) and big earrings in her ears as also *Mimikundila*, *Karnika*, *Hāra* and *Keyūra*. She should be touching with her left hand the shoulder of *Śiva* with a sportive gesture. In her left hand she should hold a mirror or blue lotus. Her girdle consists of three strings with which are pendent in fastune like manner (*Pralambaka*). *Jayā* and *Vinayā* and *Kārttikeya* and *Ganeśa* should be shown on the two sides. On the two sides above the *Torana* should be shown *Gānas* and *Guliyakas* and *Malā Vidyādhara*s (Garland bearing *Vidyādhara* couples) and also *Apsarās* holding *Vina* (M 260 11 20)

The *Torana* should be decorated by foliated scroll work (*Patra vallī samopetam*) and on the two sides there should be *Vyalaka* figures of lions and tigers (*Simha Vyāghra Samanvītam*) as seen in the *Torana* of the Sarnath Buddha figure. The motif of *Kalpa latā* and of gods reciting *stotras* should also be depicted. The pedestal should be one third of the height of the image.

MĀNONMANA— This is a tabular statement of measurement —

1 *Trasarenu*—one particle of dust in a Sun beam =
1 *Treasarenu*

8 *Trasarenu*s = *Bālāgra*

8 *Bālāgra* = 1 *Likshā*

8 *Likshas* = 1 *Yūka*

8 *Yūkas* = 1 *Yava* (Barley)

8 *Yavas* = 1 *Angula*

12 *Angulas* = 1 *Vitasti* or *Tala*

This gives us a basis for the measurement of images both in length and width.

An image can be of different materials e.g. *Sauvarṇa* (gold), *Rājatī* (Silver), *Tamrī* (copper), *Ratnamaya* (precious gems), *Sailī* (stone), *Darumaya* (wood), *Loha sanghamaya* (of eight metals or *Ashtadhatu*, *Ritika Dhatuyuktā*, an alloy of bronze and other metals, *Tamra kaṣṣamaya*, an alloy of copper and bronze. An image to be installed for private worship in houses should measure from the width of a Thumb to 12 *Angulas*. In a temple the height of image should be upto 16 *Vitastis* in accordance with the wealth of the *Paṇḍita*. The height of the doorway may be divided into 8 parts. Its seven parts may again be divided into three two of which determine the height of the image and the third that of the pedestal (*Purāṇa* M 258 25).

The Navatāla Image—The height of an image is said to be *Navatāla*, 108 *Angulas* as follows —

TĀLA-MĀNA ICONOMETRY

ऊर्ध्वमान (Height Measures)

Sanskrit Names	Modern Name	Unit of Māna
1. मुख (<i>Mukh</i>)	<i>Mukha</i> is the face, not mouth mouth—from chin to the top of the forehead	12 <i>Angulas</i> (अंगुल)
2. ग्रीवा (<i>Grīvā</i>)	Neck from chin to the collar bone	4 „
3. हृदय (<i>Hṛdaya</i>)	From collar-bone to the heart or thorax	12 „
4. नाभिस्तस्मादधः	Upper half of the abdomen from the heart to the navel (Umbilicus)	12 „
5. नाभि	The hole of the navel	1 „
6. मेढ्रमूल (<i>Medhramula</i>)	From umbilicus to external genital organ	12 „
7. ऊरु (<i>Uru</i> , Thigh)	From pubis to knee-cap	24 „
8. जानुनी (<i>Jānuni</i>)	Knee caps	4 „
9. जङ्घा (<i>Jaṅghā</i>)	Leg from knee-cap to ankle	24 „
10. पाद (<i>Pāda</i>)	Foot from ankle to sole	4 „
Total		=108 <i>Angulas</i> =9 <i>Vitastis</i> =9 Tala mea- sures =81" or 6'-9"

विस्तर मान [Widthwise Measures]

[पृथुत्व = विस्तर = Width]

11. मौलि	Distance between the two temples across the forehead	14 <i>Angula</i> (अंगुल)
12. ललाट	Ht. of the fore-head	4 „
13. ऊर्ध्वनासा	From root of the nose to the tip	4 „
14. नासाग्र to ओष्ठ	From nostril to lip	2 „

15. अघरोष्ठ to हनु	From lips to the chin	2	अंगुल
16. ललाट आयाम	Length of the fore head	8	"
17. भ्रू आयाम	Length of the two eye brows	8	"
18. भ्रुवोर्लेखा	Width of the brows in the middle portion	$\frac{1}{2}$	"
19 अक्षिणी आयाम or अक्षिणी विस्तर	Length of the eye width of the eye	2 1	" "
20 मध्ये उन्नतोदर अक्षि	The eye-ball should be convex		
21. रक्तान्ते अक्षि	Internal and external canthus should be red		
22 दृष्टि	In the centre of the eye-ball is the pupil = $\frac{1}{5}$ of the eye ball	$\frac{1}{5}$	of the eye-ball
23. भ्रुवोर्मध्ये नासामूल	Distance between the inner ends of the eye brows and root of the nose	2	अंगुल
24 नासाग्र	Tip of the nose	1	"
25. नासापुट	Oblique walls of the nostrils	1	"
26. नासाबिल	Each nostril or nasal orifice	$\frac{1}{2}$	"
27. कपोले द्वयंगुले तद्वत्कर्णमूलाद्विनिर्गते	Cheeks should be raised from the base of the ear	2	"
28. हन्वग्र	Chin should be projecting	1	"
29 तद्वद्विस्तरौ	and its width	2	"
30 उत्तरोष्ठ	Thickness of the upper lip	$\frac{1}{2}$	"
31. मुह्यिणी	The distance between the centre of the lips to the angle of the mouth	2	"
32 कर्णमूल	Distance between the angle of the mouth and base of the ear (tragus)	6	"
33 कर्णौ (ऊर्ध्वमान)	Vertical length of the ear	4	"
34 कर्ण भ्रू	Distance between the outer end of the eyebrow and the year	4	"

35. कर्ण-पार्श्व	Vertical height of the lobule and its width.	2 अंगुल 1 "
36. कर्णयोरुपरिष्ठाच्च मस्तक	From the centre of the ear to the mid point of the head	12 "
37. ललाटं पृष्ठतोऽर्धेन	Distance between the lower part of the forehead and the occipital region	18 "
38. शिरोगत परीणाह	Circumference of the head	36 "
39. सकेशनिचय	Girth circumference of the head along the hair.	42 "
40. केशान्ताद् हनुका	From middle print of the hair-line up to the tip of the chin	16 अंगुल
41. ग्रीवामध्यपरीणाह	Circumference of the neck at its broadest part	24 "
42. ग्रीवापृष्ठत्व	Transverse diameter of the neck	8 " or 1/3 of No 41
43. स्तनग्रीवान्तर	Distance between the स्तनसूत्र (Nipple line) and ग्रीवासूत्र (Neck line)	12 "
44. स्तनयोरन्तरं	Distance between the two nipples	12 "
44. स्तनयो मण्डलं	The black pigmented area round the nipple (Areola)	2 "
45. चूचुकी	Thickness and height of the nipples	1/4th अंगुल = 2 यव
46. वसःस्थल	Front of the chest	24 अंगुल
47. बाहुमूलस्तनान्तरेऽक्षे	Distance between the nipples and middle axillary line	6 "
48. पादौ	Length of the foot	14 "
49. अंगुष्ठ	Toe	3 "
50. अंगुष्ठप्र-परीणाह	Circumference of the tip of the toe	5 "
51. प्रदेशिनी	Index finger	5 "

52. मध्यमाङ्गुलि	Middle finger	Less by 1/61th part
53. घनामिका	Ring finger	" " 1/8th "
54. कनिष्ठा	Small finger	" "
55. गुल्फौ	Ankles	2 अंगुल
56. पाणिः	Ht of Heel	2 "
57. अंगुष्ठः	Circumference of Thumb	2 "
58. प्रदेशिनी	Circumference of Index finger	3 "
59. कनिष्ठिका	Circumference of small finger	Less by 1/8th part
60. जङ्घाग्र-परीणाह	Circumference of the lower end of leg	14 अंगुल
61. जंघामध्य	" " middle portion "	18 "
62. जानुमध्य	" " the knee-cap	21 "
63. जानूच्छ्रयः	Ht of the knee-cap	1 "
64. मण्डलम्	Circumference of the knee-cap	3 "
65. उरुमध्य-परीणाह	" " thigh in the middle	28 "
66. उरु-उपरिष्ठ-परीणाह	" " " in the upper part	31 "
67. वृषणौ	Scrotum	3 "
68. मेढू परीणाह	Male Organ	6 "
69. मणिबन्ध	Glans penis	2 "
70. वेशरेखा	From glans penis to pubic hair	2 "
71. मणिकोश	Circumference of the glans penis	4 "
72. कटिः	Buttock	18 "
73. स्त्रीणा कटिः	Female buttocks	22 "
74. स्तनौ	Female breasts	12 "
75. नाभिमध्यपरीणाह	Circumference at the navel	42 "
76. पुरुषकट्या वेष्टनम्	Male girth at navel	55 "
77. स्कन्धौ	Shoulder	6 "
78. ग्रीवा	Neck	8 "
79. भुजयोः धायामः	Length of the arms	42 "
80. बाहुशिखर	Top of shoulder measures from neck to the posterior end	16 "

82. बाहुपर्यन्त ऊर्ध्वं	Distance from the spine of the scapula to the elbow	18 अंगुल
83. बाहुद्वितीयपर्व	Distance from the elbow to the wrist	17 „
84. बाहुमध्यपरीणाह	Circumference of the middle of arm	18 „
85. प्रबाहु.	Circumference of the forearm	16 „
86. अग्रकर	Wrist	6 „
87. करतलम्	Palm	7 „
88. मध्यमाङ्गुलि	Middle finger	5 „
89. अनामिका	Ring finger	7 „
90. अंगुष्ठपरिणाह	Circumference of Thumb	4 „
91. मध्यमा यध्यभागं	Middle of the middle finger	2 „
92. केशवल्ली	Distance from the scapula to the knape or the point of <i>śenī</i>	10 „

Chap 259 takes up the images of various gods, e g Balarāma, Varāha, Narasimha, Vāmana (who should be made of the *Sapta tala* measure), Matsya and Karma,

RUDRA— A detailed description of the image of Śiva is given. He should have a crescent on his matted locks, appear like a youth of 16 years be wrapped in *Vyāghra charma* (Tiger's skin) and hold in his hands various weapons like *Śakti*, *Daṇḍa*, *Trisula* and *Śankha* in the right hand and *Kupāṇi*, *Khetaka*, *Nāga* and *Khatvaṅga* in the left hand. A reference is also found to the *Natarāja* form of Śiva when he should stand in the *Vaiśākha* pose, have 10 arms and be holding an elephant's skin. Śiva as *Jñāna yogeśvara* (*Dakṣiṇāmūrti* form) should have either four arms or eight arms.

ARDHANĀRĪŚVARA FORM OF ŚIVA— Chap 260 describes the Ardhannārīśvara form of Śiva (M 260 1-10), Umā-Maheśvara image, Śiva Nārāyaṇa (*Harī Harī* form) of Śiva images. Then the image of *Mahā Varāha* lifting the earth from the ocean on his pointed tusk and placing one foot on tortoise and the other on the

cosmic serpent and being praised by the *Lokapālas*. Images of the other incarnations are also described, e.g. *Narasimha*, *Trishram*, or *Iamana Mataya* and *Kur na*. Brahma, Kārttikeya, Kalyāyana (*Mahishasura mardini*), Indra and Indrāni images are also described as they were made in the Gupta period.

IMAGE OF SURYA— Chap 261 describes an image of Surya. He should be seated in a chariot with one wheel and drawn by seven horses. In his two hands lifted to the shoulders are held two lotuses. He wears a different kind of Mukuta (*Uchitra mukuta*) and his body is covered with a coat (*Cholaka*) or sometimes he may be painted with a pair of garments (*Vastra yugma samopetam*). The hint is that Sun images were dressed from the Kushan period onwards for about five hundred years in Northern dress (*Udiclyavasha*) consisting of a coat, trousers and thick boots. Gradually the features were Indianised and the Northern dress began to be replaced by the Indian style of drapery. Because of his wearing boots the convention became current that his feet should not be shown (*Charanau tejasavritau*).

On his two sides Dandi and Pingala should be shown as attendants. Dandin is also written in other texts as Danda. In Art he is represented as holding a staff. Pingala is shown in images as an amanuensis of Sūrya holding pen in right hand and ink pot in left but here both are said to be holding daggers and a new attendant named Dhata holding a pen is introduced (M 261 6).

Aruna is the charioteer of Surya. He was not depicted in the Kush images but began to be represented in Gupta period. There are two alternatives about the number of horses either they may be two on the two sides or they may be seven restrained by reins in the forms of serpents. It seems that the mention of two horses belongs to an earlier stage when it was an iconographic fact in Kush period as seen in many images at Mathura. But in the Gupta period the number of horses was raised to seven. It seems that the statement about seven horses is a later addition.

IMAGE OF AGNI— Agni should be represented like a Brāhmaṇ wearing sacred thread and a long beard (*Lamba kurcha-dhara*) The flames round his body (*Jīālā vitāna*), water pot in left and rosary in right hand, and a goat as his vehicle (*Ajā tāhina*) are also mentioned

IMAGES OF YAMA ETC— Then the writer proceeds to describe the images of the *Lokaṇālī* gods like Yama on a human corpse, Varuna on *Makara*, Vāyu on deer and Kubera bearing a club (*Gadādhara*) and accompanied by the 8 *Nidhis* (*Nidhyā śhṭaka-samanvita*) He should be a pot bellied (*Mahodara*) and colossal (*Mahākāya*) and wear two conspicuous ear rings

ŚIVA— He should be shown as holding trident in one hand with three eyes and standing against the bull This was the form in which Śiva is generally represented on Kushan coins of Vema, Takshmā and Huvishka and Vasudeva, and also in a number of early Kushan statuettes from Mathura In this form he was known as Nandikeśvara

Then there is a description of the images of Seven Mātrikās, viz Brahmānī, Maheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indranī and Chāmundā (M 261 24 28) The description tallies with the images in the Gupta period since in the Kushan images of the Mātrikās there are no distinctive emblems or vehicles On one side of the Mātrika panel there should be figure of Vināyaka or Ganeśa and on the other Vireśvara holding a Vina Goddess Śrī is given several features which apply to her form in the Gupta period, e g mention of four elephants sprinkling water over her with jars held in their trunks (M 261 46) A new image of Yakshinī shown with two full vases on her sides is mentioned which does not seem to be identified so far

In the Nāga images the upper half of the body is human and the lower half like that of Nagas (serpent) but hoods should be shown above the head (*Adhastat prakṛtis teslām nābhe rurdhnam tu pauruṣa*)

Kshetrapāla should be depicted with matted locks and a grotesque face holding a Kapala in left hand and a spear in right

IMAGE OF KĀMADEVĀ— It should be two-armed, with a horse faced attendant holding a *Makaradhvaja* banner (*Parīṣe chāṣṭra mukham tasya makaradhvajasaṁyutam*, M 261 53) A figure of Kama exactly answering to this description has been found in Mathura art of the Kushan period on a lintel depicting scenes from Buddha's life Kāma may hold in his right hand the flower arrow and in left a flower bow On his right side is depicted Prīti carrying articles of food (*Bhojanopaskarānvitā*) and on left Ratī Near his bedstead should be the figure of a *Sārasa* bird and the figure of the God of love should be made beautiful in every way, standing in a slightly tilted pose (*Samsthānam īśhaḍ vakram syād*)

Chap 262 deals with *Pīthikā lakshana* or details of basement The height should be divided into 16 parts, as follows —

1	<i>Bhumi prarishṭa</i>	1 part
2	<i>Jagati</i>	4 parts
3	<i>Vṛtta patala</i>	1 part
4	<i>Kantha</i>	3 parts
5	<i>Kanthā patṭa</i>	3 parts
6	<i>Urdhva patṭa</i>	2 parts
7.	<i>Paṭṭikā</i>	2 parts
	Total	16 parts

These are the various mouldings of the basement (*Pīthikā*) which also included the special moulding known as *Jagati* The terms used here are of the early Gupta period, since altar on the mouldings become more elaborate and the names also changed The 3 parts of *Jagati* should be successively recessed and above them the moulding should be made projecting up to the upper most *Paṭṭikā*

प्रविष्टमागमेकैक जगतीं यावदेव तु ।

निर्गमस्तु पुनस्तस्य यावद्वै शेषपट्टिका ॥ (M 262 4)

At the level of the *Paṭṭika* there should be a channel (*Pranāli*) for flow of water (*Vāri nurgamanārtham*) which was often made with *Makara* spout, although that is not mentioned here The text then mentions 10 kinds of *Pīthikās* (*Pīthika, daśa*

kirtitih) It is enjoined that the *Pīṭhikā* should be of the same material as used for the image. The pedestal for all other images should be equal in length to that of the image but not so in the case of a Śiva *linga*. The 10 types of pedestal are as follows.—

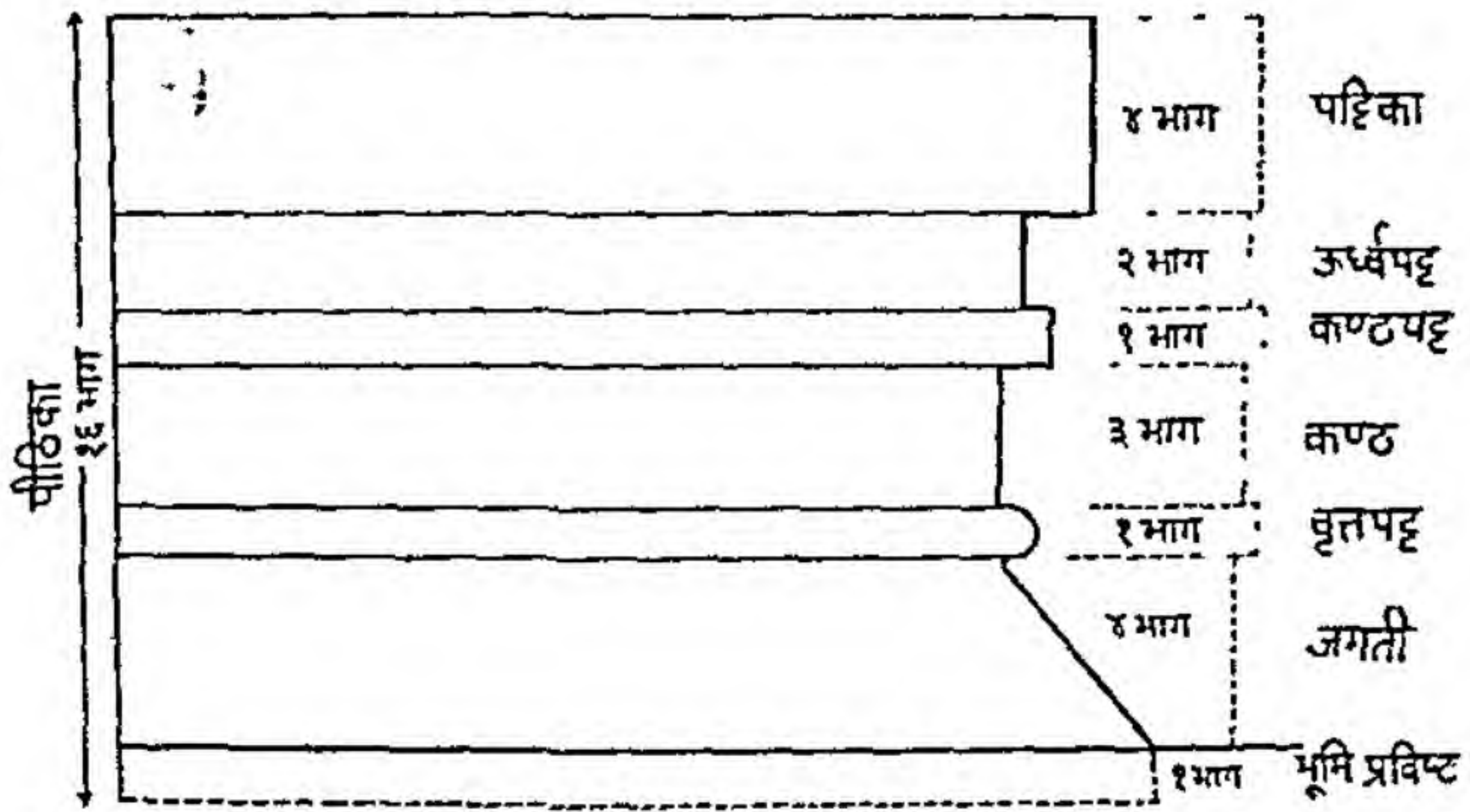
- 1 *Sthandilī*, square in shape without any *Mekhalā* or girdle moulding
- 2 *Vāptī*, with two girdle like mouldings
- 3, *Yakshī*, with three mouldings
- 4 *Vedī*, rectangular in form not recommended for Śiva *linga*
- 5 *Mandala*, circular in form (*Vartulā*) furnished with two or three *Mekhalās*
- 6 *Purna chandra*, with two *Mekhalas* and recessed in one portion (*rikta*) which is the reading of one manuscript
- 7 *Vayrika*, hexagonal in form and having three mouldings
- 8 *Pidma*, 16 sides in form, and somewhat narrower at the base
- 9 *Ardha saṁ* of the form of a bow or crescent shape (*Sardha Chandra*)
- 10 *Trikona*, triangular. Its height should be one half of that of the *linga* its water channel should project by 1/3rd part and its breadth also should be the same

Chap 263 describes *Linga Lakshana* that is the characteristic features of a Śiva *linga* and its proper measurement (*Lingamana*)

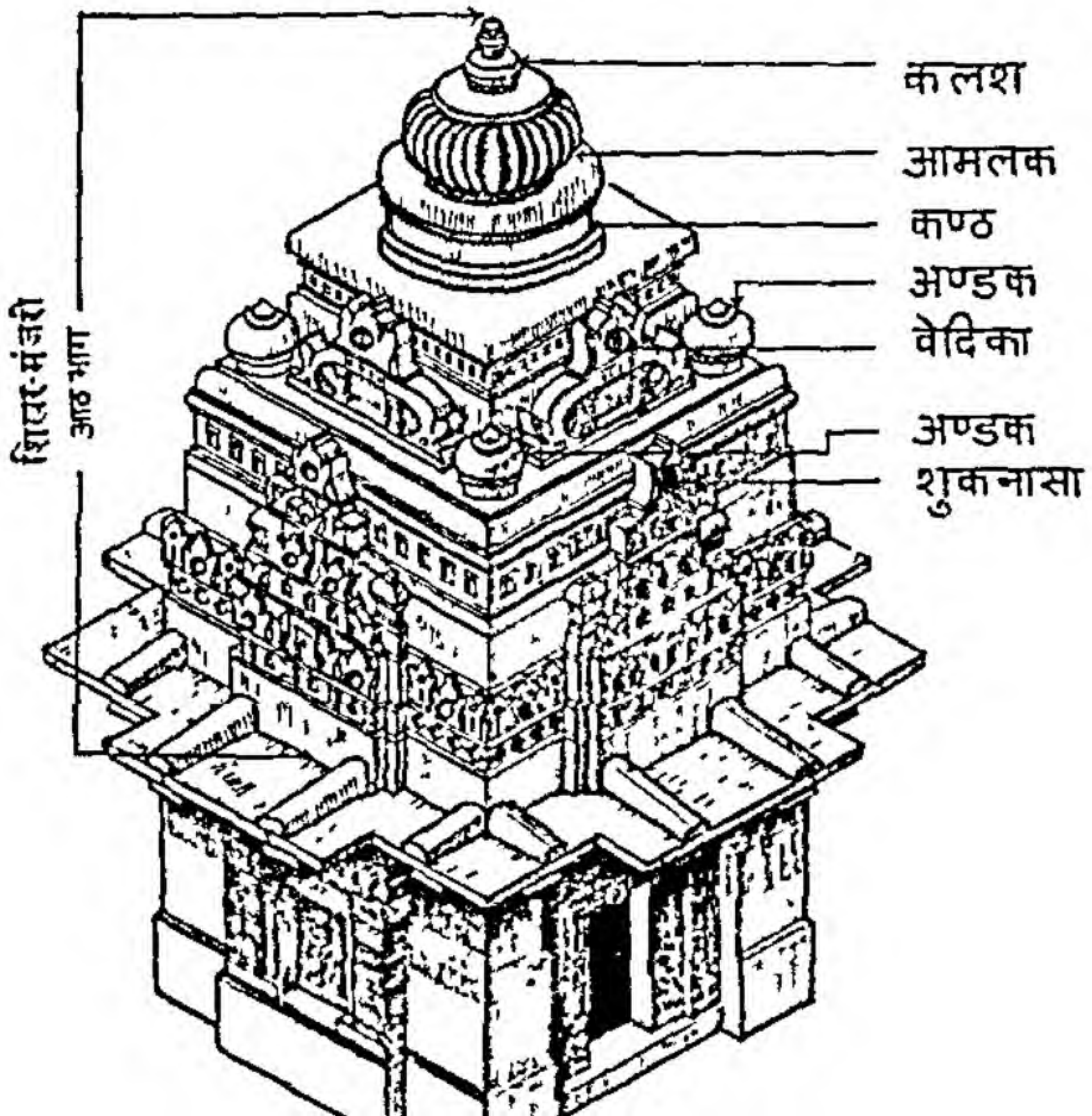
Chap 263 deals with the making of Śiva *lingas* according to fixed instruction. As is well known the worship of Śiva *linga* became popular in the Kushan period and its importance gradually increased during the Gupta and early medieval period culminating in the building of such mighty temples as those of Virūpaksha and Ellora. In this chapter both the building of *Prāsada* and the installation of *Linga* are described. One thing is stated that the Śiva *Linga* should be placed a little aside to the left or the Brahma Sūtra centre —

चतुरस्रे समे गते ब्रह्मसूत्र निपातयेत् ।

वामेन ब्रह्मसूत्रस्य अर्चया लिङ्गमेव च ॥ (M 263 3)



Pithikā and its parts
पिठिका के १६ भाग



The measurement of the *Linga* is determined by that of the *Garbha-grīha* and there are several alternatives. It is said that the *Linga* should be square below, octagonal in the middle and 16 sided or round above it. The lowest part of the *Linga* is taken to Brahma which is square, the octagonal middle part to Vishnu and the circular top portion to Śiva. There should be also a face carved against the *Linga* which makes it look more beautiful. This refers to the variety of *Eka Mukhi Śiva Lingas* that had become quite a common feature of cult worship in Kushan and Gupta period. The *Śiva Lingas* found in the temple at Khoh, Bhūmāra, Nachanakuthāra are of the most beautiful description and in the *Ekamukhi* style, conforming to the description given by Kalidāsa in the *Kumara Sambhāva* of the Śiva seated in *Samādhi*.

Chap 264 deals with the subject of the installation of images (*Deva-Pratishtha vidhi*). For this purpose three things were necessary, viz construction of a *Mandapa* a *Vedika* in its centre and *Kunda* in the centre of the *Vedi*. The *Mandapa* was to be 16 cubits 12 or 10 cubits square. The *Vedi* was to be 7, 5 or 4 cubits square in the centre of the *Mandapa*. The *Mandapa* was to be furnished with four *Toranas* on the four sides. The ceremony of *Deva Pratishtha* called *Adhvasana* was to continue for 10, 7, 5 or 3 days (M 266 66). The main *Abhisheka* of the deity was to take place on the fourth place in the special *Mandapa* known as *Snana Mandapa* built to the north of the main *Mandapa*. A special ceremony known as *Netra-nyotish* is mentioned which indicated the attaching of the eyes or the bestowing of eye-sight on the deity for which the following *matra* was recited —

धोमनमो भगवते तुम्य शिवोय परमात्मने ।

हिरण्यरेतसे विष्णो विद्मरूपाय ते नम ॥ (M 264 32)

Chap 265 describes the science or those particular priests who were put in charge of the consecration and worship of images in the temples, they were known as *Mūrtipa* and *Stāpaka*. The consecration ceremony was (*Adhvasana*) was a very compli

cated ritual given the same dignity as a Vedic Yajña and its social side also possessed unique character. Nine *Kundas* are mentioned for the performance of *Homa Sahasra*. Eight of them were used for offering oblation to the eight forms of *Aṣṭamurti Śiva* (M 265 38 39).

Chap 266 describes further details about the installation of a Śiva Linga on a *Kurma Śilā* below supporting a *Brahma Śilā* then a *Pindikā* and then the installation of a number of subsidiary Gods and Goddesses in the temple.

Chap 267 describes the anointing ceremony of the deity (*Devā snāpana*) in which earth from a number of places and various earth were collected. The deity was bathed by holy water in a number of pots of which the total was increased in course of time to one thousand. The *Śilpi* who had constructed the shrine or fashioned the image and the *Sthāpaka* who had taken part in installation ceremony were duly honoured and satisfied with gifts.

PRĀSĀDA VIDHI (Temple Architecture)— Chaps 268 269 describe the building of temples, and chap 270 of *Mandapas*. The topic is opened with instruction to perform the passification ceremony of the *Vastu Puruṣa* (*Vāstopaśamana*). On such occasion as repair and renovation of an old temple, planting of a garden, entering a new house, building a new temple changing from old to a new temple, installation of doorway, the diagram of 81 squares is recommended and details of propitiating the 45 *Devatās* of the Vastu with such food as may be pleasant to each one of them of which details are given.

Chap 269 actually describes the construction of the temple. The site should be divided into 16 parts, four of which in the centre occupy the *Garbha grāha* and the 12 parts on the four sides of the *Garbha grāha* constitute the portions for the four walls round the *Garbha grāha*. The wall should be as high as the width of the *Garbha grāha* and the *Śikhara* should be twice as height rising above the vertical height of the wall.

There should be a path of circumambulation (*Pradakṣiṇa*) round the *Garbhagṛha* whose width should be $\frac{1}{4}$ th of the height of the *Śikhara*. The front *Mandapa* should be as broad as the *Garbhagṛha* and this is easily obtained by extending towards the front side the two extremity lines of the *Garbhagṛha* (*Garbhāsutram dvyam āgre vistaro mandīpastu*). The length of the front *Mandapa* should be equal to that of three squares.

PRAGRĪVA— This is a new technical term which seems to signify the same as the *Anatarala mandapa* in front of the doorway of the sanctum. This was an intervening stage between the *Garbhagṛha* and what in later times was called the *Ranga Mandapa*. Its depth is stated to be $\frac{1}{5}$ th of the *Garbhagṛha*.

MUKHA MANDAPA— The *Mukha Mandapa* seems to be the porch which was built in the same line as the two *Garbhāsutras* mentioned above for the main *mandapa* but the porch was vacated in the front portion (*Agrataḥ*) (M 269 6). This is said to be the general architecture of a *Prasāda*. In the case of a Śiva temple the *Pīṭhika* was to have its measure in proportion to the *Langas* and and so also the walls and the height of *Śikhara*. The width of the *Agra Mandapa* or porch in a Śiva temples is stated to be equal to that of the shrine including the *Pradakṣiṇa* but the depth should be one half of it.

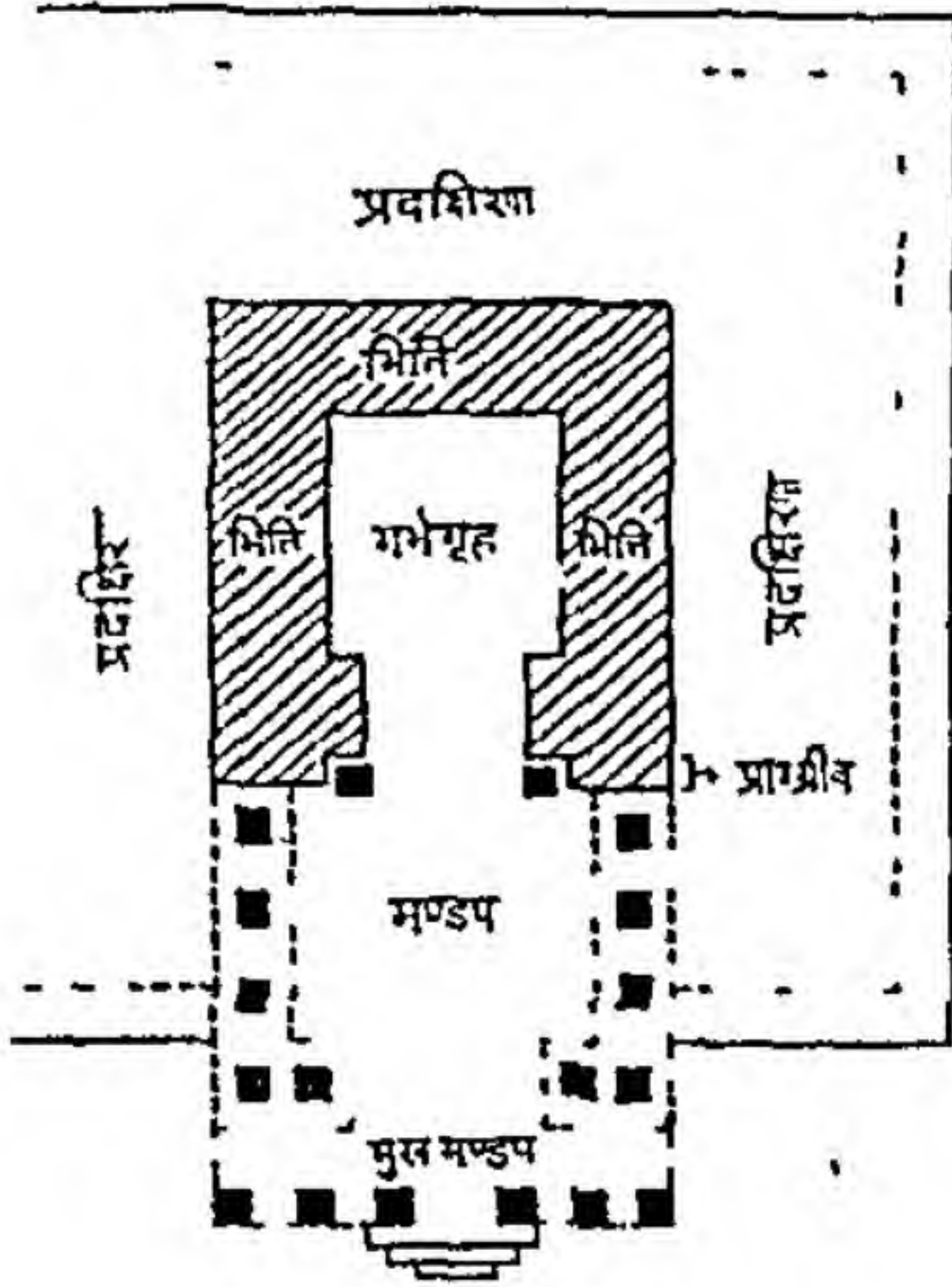
The text mentions two *Kapolis* (v l *Kapalau*) which should be made projecting from the vertical line of the *Prasāda* and should be as long as the *Garbhagṛha*. What actual part of temple was meant is not quite clear, but I think *Kapola* in relation to each face (*Bhādra*) of the *Prasāda* refers to the *Ratha* and *Pratiratha* relation. In that case by projecting two *Kapolis* or cheeks or *Bhādras* or *Rathas* in each face of the *Garbhagṛha* the temple would be a *Pañcha Ratha* shrine. As well known these *Ratha* and *Pratiratha* or *Bhādra* and *Pratibhādra* are made by projecting the straight lines or walls of the *Garbhagṛha*.

MANJARĪ— This is a technical term used in the early Purāṇic texts for a *Śikhara*. The pointed form of the *Śikhara*

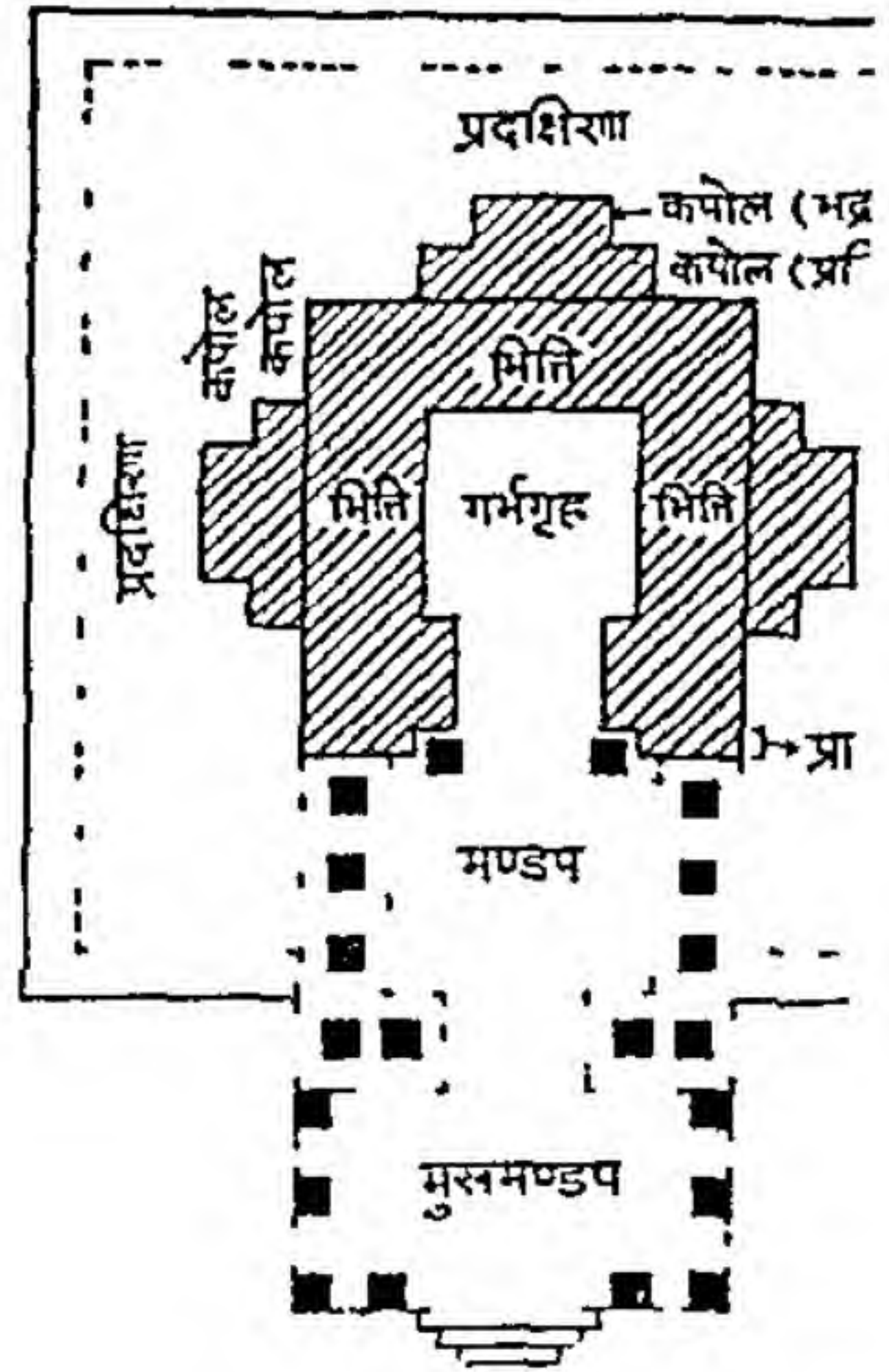
resembles very much the *Mañjarī* or flowering shoot of the mango tree. Upto the vertical height of the *Garbhagriha* a portion or shrine is called *Manlorṇa* and the *Śikhara* was the portion rising above the cubical *Mandovara*. From the top of the eve upto the upper most point of *Mañjarī* or *Śikhara* the height was divided into two portions in the centre of which was placed the moulding called *Śuka Nāsa* i.e. the projecting back of the palace. It had two architectural purposes, firstly the pyramidal roof over would be made only as high as the *Śuka Nāsa*, secondly the thickness of the *Śuka Nāsa* portion would be as much as the depth of the *Antarāla Mandapa* in front of the *Garbhagriha*. It is stated in the text here that above the *Śuka Nāsa* at a point mid way upto the height of the *Śikhara* was made another moulding called *Vedī Bandha* and whatever portion of the *Śikhara* remained above the *Vedī* was utilised for the *Kanṭhā* and the *Āmalasāraka* above it. *Āmalasāraka* is the well known flattened ripped stone used on the top of the *Śikhara* above which the *Kalāśa* is placed. Between the *Āmalasāraka* and the *Skandha* or the truncated upper portion of the *Śikhara* intervened a vertical moulding named *Kanṭhā*.

There is a second kind of *Prasāda* built for the installation of the *Śiva Linga* and its *Pūṣhikā*. Its *Garbhagriha* is divided into nine parts and the *Linga Pūṣhikā* is placed in the centre. The width of the wall is equal to one part and the height to five parts. The *Śikhara* is twice the height of the vertical wall. The *Śuka Nāsa* is placed in the middle of *Śikhara* and the *Vedika* one fourth portion above it. The last quarter of the *Śikhara* is occupied by the *Kanṭhā* and *Āmalasara* as before. The *Kapolas* in the case of this temple are reduced only to two, viz. *Ratīa* and *Pratiratha*. The temple is decorated with foliated scroll design (*Śobhanti patra vallibhiḥ*) probably referring to the decorations on the *Ratīkas* or *Kapolas* and above the cubical portion in its *Śikhara* are a number of *Andakas*. *Andaka* also is a miniature *Śikhara* and a *Pañchaandaka Prasāda* was that type of *Śikhara* in which there was one *Śikhara* or *Mūla Mañjarī* in the centre and in the four corners four other miniature *Śikharas*.

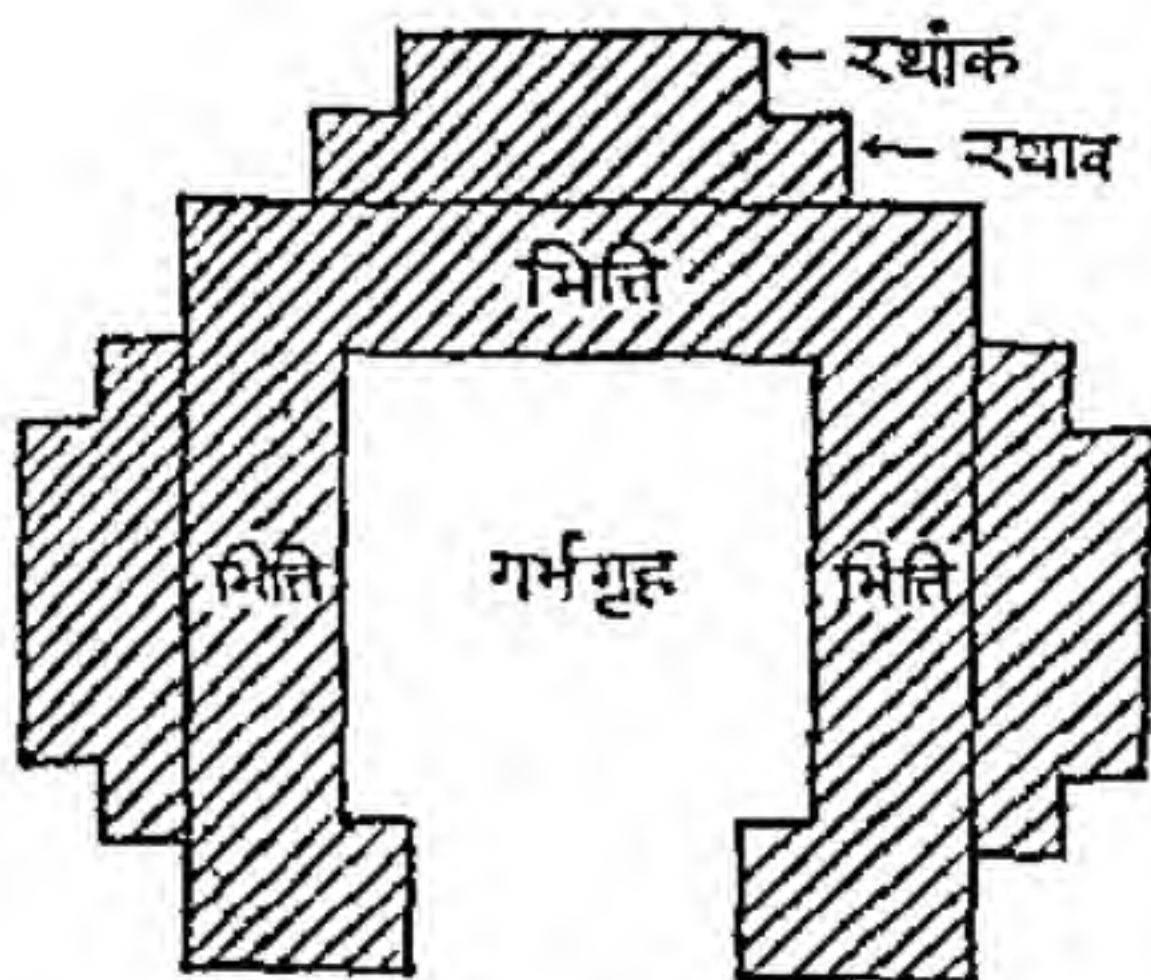
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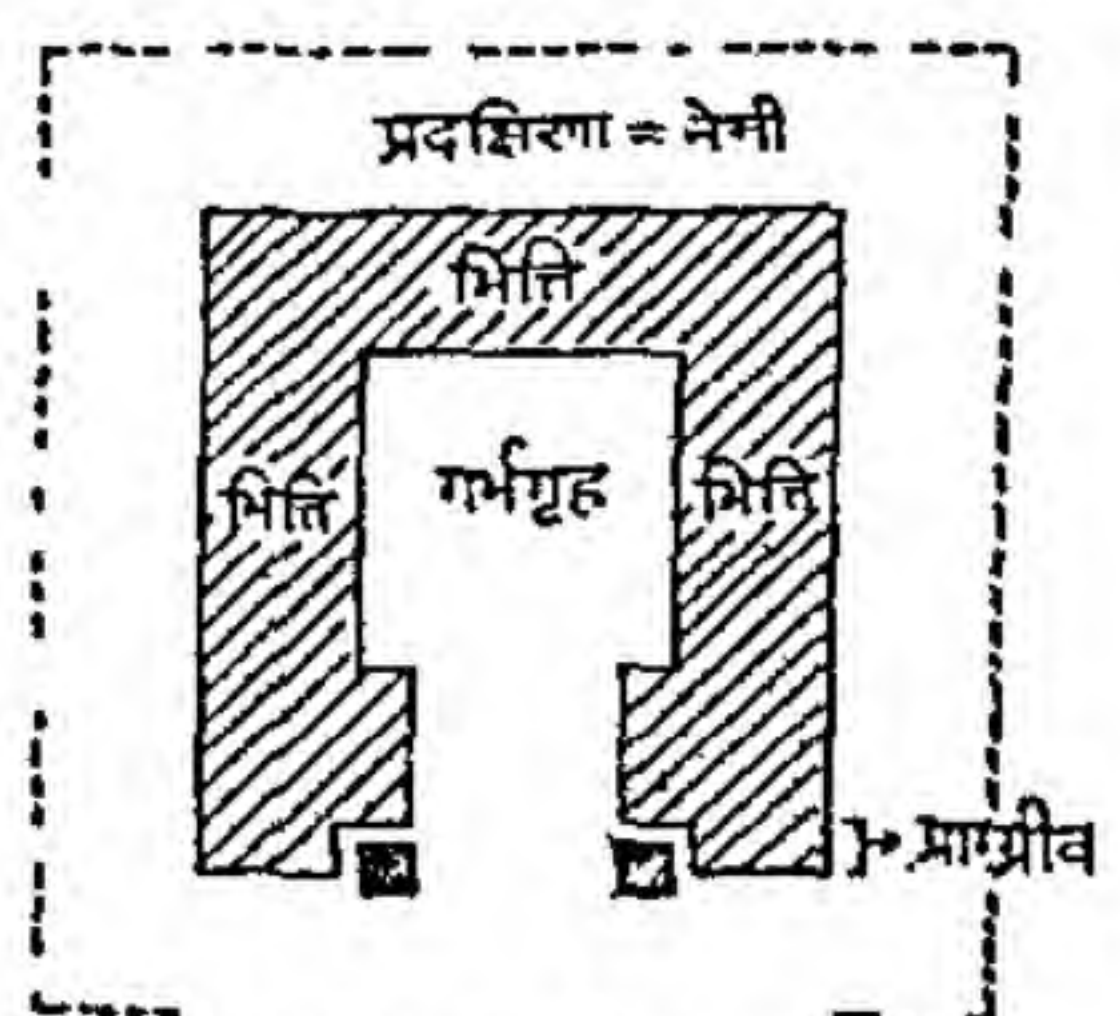
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(४)



Ground Plan of Four kinds of Temples (Matsya, Ch 269)

चतुर्विधप्रासाद का तल न्यास

each being called an *Āṇḍaka*. A *Pañchāṇḍaka Prāsāda* is compared to the five fingers of the hand brought together (*Āṅgulīpūṣa saṁsthānaḥ pañchāṇḍaka 1 bhūṣitaḥ*, M 269 37)

A third kind of *Prāsāda* is also mentioned in verses 21-26. Here a clear reference is made to the *Rathāṅka* that is the image placed exteriorly on each wall of the temple which in later terminology were known as *Rathikā Bimba* (*Rathāṅkastena māne lāhya bhīga unirgataḥ*, M. 269 22). The placing of the three deities in the three niches on the walls of the temple in the *Prakṣhāṇḍapatha* here called *Nemi* is an essential part of the temple.

These temples were designed to suit the different parts of images. From the point of view of their ground plan the temples are said to be square (*Chaturasra*), octagonal (*Aṣṭasra*), 16 sided (*Sodāśāśra*), round (*Vartula*) and *Śarvatobhadra*. The classification in the *Garuda Purana* is more to the point, viz square, rectangular (*Āyati*), circular, hexasidal (*Vṛttayata*) and octagonal (*Aṣṭāśra*) (*Garuda* 47 20). It is also stated there that under each one of these classes there are 8 forms making a total of 45 kinds of *Prāsādas*. In the *Matsya* also there is an attempt to give the names and features of the different kinds of *Prāsādas* (M 269 28 45).

According to *Matsya* a *Meru Prasāda* is furnished with 100 shrines or *Āṇḍakas*, four doors and 16 storeys. A *Mandara Prāsāda* with 12 storeys, *Kailāsa Prāsāda* with 9, *Vimāna Chhandaka* with 8 and *Nandivardhana* with 7. When the same is also furnished with *Sringas* it is called *Nadana*.

The measurements of the different kinds of *Prāsādas* are also described, e.g. *Meru* of 52, *Mandara* of 45, *Kailāsa* of 40, *Vimānachhandaka* of 34, *Nandivardhana* of 32, *Nandana* of 30 and so also *Śarvatobhadra*. The *Vartula* and *Padmaka* are of 20 cubits, *Gaja*, *Simha*, *Kumbha*, *Valabhi Chhandaka* are of 12 cubits, *Garuda* of 8, *Hamṣa* of 10 cubit. Goddess *Gaurī* performing penances is installed in the *Valabhikā chhandaka* shrine. *Meru*, *Mandara*, *Kailāsa*, *Kumbha*, *Simha*, and *Mṛiga* these 7 types are recom-

ded for *Jyeshtha* Liṅga or Liṅga of bigger size. *Śrī Vṛikṣhaka* and other shrines numbering 8 are used for a *Mudhyama Langa* and the five shrines named *Haṁsa*, *Vṛisha*, *Suvarṇeśa*, *Padmaka* and *Samudhyaka* are recommended for a *Kamishtha* Liṅga.

The text of building and classifying temples as found in the Matsya seems to be earlier than that in the Garuḍa (Chap. 47). There is no corresponding text in the Vāyu. The various terms used in the Matsya, e.g. *Garbha*, *Pradakṣiṇā*, *Maṇḍapa*, *Mukha Maṇḍapa*, *Pragrāha*, *Śikhara*, *Kapola*, *Mañjarī*, *Śuka-Nāsa*, *Vedi*, *Kaṇṭhā*, *Āmalasārika*, *Aṇḍaka*, *Rathāṅka*, *Nemi*, testify to the fact that temple architecture had much evolved as we find it in the Daśāvatāra temple of Deogarh. It may be noted that there is no mention of *Jagatī* in connection with a *Prāsāda* although the same in connection with images and *Śiva-Liṅgas*. In the early Gupta period we do not find the *Śikhara* as part of the Brāhmanical temples but by the time of the Deogarh temple the complete form of the *Jagatī*, *Maṇḍorara* and *Śikhara* had been evolved. Possibly this whole chapter on *Deva-Pratimā* and *Prāsāda* floated into the corpus of the original Matsya Purāṇa in a post Gupta version.

Chap 270 deals with the *Mandapas* which were of 27 kinds. Their distinctions mainly depend on the number of pillars. For example, the *Pushpaka Maṇḍapa* was supported on 64 pillars and then by a successive reduction of 2 pillars we get the last one by the name of *Subhadra* supported on 12 pillars. The ground plan of a *Mandapa* is said to be square, triangular, circular, crescent-shaped, 8 cornered or 16 cornered. 10 kinds of doorway are prescribed with details of their width, height, door-sill, door-jambs with 3, 5, 7 or 9 *Śākhās* (M 270 18 21).

DYNASTIES OF THE KALI AGE

Chaps 271-273 deal with future dynasties of the Kali age (भविष्यवर्णन) covering a period from the Bārhadratha dynasty (circa 6 century B. C.) upto the establishment of the Gupta empire (319 A. D.) The dynasties dealt with include the Pauravas of

Hastinapur and Kauśambi (who have already been disposed of), Ikshvākus of Ayodhyā, Bārhadrathas of Magadha, Pradyotas of Avanti, Śaiśunagas of Magadha, Nandas, Mauryas, Sungas, Kanva yanas (*Sunga-bhṛityas*), Āndhras, various local dynasties like Ābhira, Gardabhilla, Śaka, Yavana, Tushara, Murunda, Huna, Mauna, dynasties of Vidisa including the Nāga kings of Vidisa, Purika and Vindhyaśakti's line, and lastly dynasties of the early 4th century who were contemporaneous with the Guptas. Pargier had made an exhaustive study of these dynasties with names of their kings and also the comparative value of the material as found in the Matsya—50 57 89, 271 273, Vayu—99 250 430, Brahmanda—3 74 104 248 Vishnu—4 20 12 24, 44, Bhāgavata—9 12 9 16, 22 34 49, 12 1 2 2 36, Garuda—140 40 and 141 1 12, Bhavishya—3 1 3 and 6. The versions of Matsya, Vayu and Brahmānda present a remarkable similarity. The two latter agree so closely that they resemble as two recensions of the same text, and the Matsya, though not in such marked agreement, contains a text very similar. There can be no doubt that their versions are based upon one original compilation and this appears from four facts —

First they all declare they are taking from Bhavishya Purāna secondly where the Vayu and Brahmanda differ from each other, one of them not seldom agrees with the Matsya, thirdly single manuscript of them varies so as to agree with the readings of Matsya, and fourthly one Purana occasionally omits a verse which appears in one or both of the two others, yet a single Ms (or a very few Mss) of it had at a time preserved that verse and so testifies to their original harmony. These three versions therefore grew out of the one and the same original text. At the same time the Matsya version has a character of his own which is clearly different from those of the Vayu and Brahmānda and was prior to these two.

We may now take the dynasties one by one

IKSHVĀKU VAMŚA

This dynasty ruled in Madhya Deśa with capital at

Ayodhyā (*Tasyaiva madhyadeśe tu Ayodhyā nagarī śubhā*, M 271. 5). This was also known as the Mānava-Vaṁśa. There were 29 kings in this dynasty. It is stated in the end that as an Anu-Vaṁśa śloka (genealogical verse) was sung by the ancient Brāhmaṇas—'This race of the Ikshvāku will terminate with Sumitra; on reaching king Sumitra it will indeed reach its end in the Kali age'.

इक्ष्वाकुवंश

१—बृहद्वल	१६—अमित्रजित्
२—उरक्षय	१७—बृहदभ्राज
३—वत्सद्रोह	१८—धर्मो
४—प्रतिव्योम	१९—कृतञ्जय
५—दिवाकर	२०—रणञ्जय
६—सहदेव	२१—सञ्जय
७—बृहदश्व	२२—शाक्य
८—भानुरथ	२३—शुद्धोदन
९—प्रतीताश्व	२४—राहुल
१०—सुप्रतीक	२५—प्रसेनजित
११—मरुदेव	२६—क्षुद्रक
१२—सुनक्षत्र	२७—कुलक
१३—किन्नराश्व	२८—सुरथ
१४—अन्तरिक्ष	२९—सुमित्र
१५—सुपर्ण	

PAURAVA DYNASTY

The dynasty began with Abhimanyu in whose line were Parīkṣita, Janamejaya, Śatānika, Aśvamedha Datta and Adhi-
sīma Kṛishna whose son Nichakshu transferred his capital from Hastinapur on account of a flood in the Gaṅgā to Kauśāmbī on the Yamunā. There were 25 descendants in his line, of whom the last was Kshemaka. The name of these Paurava kings have already been enumerated in the Matsya in Chap 50.57-80.

पूरयंशावलि

१—अमिमयु	१७—नृचक्षु
२—परीक्षित	१८—सुखीबल
३—जनमेजय	१९—परिप्लव
४—शतानीक	२०—सुनय
५—अश्वमेधदत्त	२१—मेधावी
६—अविसीमकृष्ण	२२—नृपञ्चय
७—निचक्षु	२३—ध्रुव
८—भूरिज्येष्ठ	२४—तिग्मात्मा
९—चित्ररथ	२५—बृहद्रथ
१०—रुष्ण	२६—वसुदान
११—चित्ररथ	२७—शतानीक
१२—शुचिद्रव	२८—उदयन
१३—वृष्णिमत्	२९—वहीनर
१४—सुपेण	३०—दण्डपाणि
१५—सुनोथ	३१—निरामित्र
१६—रुच	३२—क्षेमक

THE BĀRHADRATHAS OF MAGADHA

Jarasandha of Magadha was the king of this dynasty. His son Sahadeva was killed in the Bhārata War. After him his heir became king in Girivraja. In the case of the Barhadratha king their reigning period is also given. Thus there were 26 kings from Sahadeva to Ripunjaya whose kingdom lasted full 1000 years.

बार्हद्रथा

वर्ष	वर्ष
१—सहदेव	७—बृहत्कर्मा २३ "
२—सोमाधि ५० "	८—सेनाजित् २३ "
३—श्रुतश्रव ६४ "	९—श्रुतजय ४० "
४—अयुतायु २६ "	१०—विभुः २८ "
५—निरामित्र ४० "	११—शुचि ५८ "
६—सुक्षत्र ५६ "	१२—क्षेम २८ "

१३—सुव्रत (अनुव्रत)	६४ „	२०—महीनेत्र	३३ „
१४—सुनेत्र	३५ „	२१—सुमति	३३ „
१५—घमनेत्र	५ „	२२—सुचल	३२ „
१६—निर्वृति	५८ „	२३—सुनेत्र	४० „
१७—त्रिनेत्र	२८ „	२४—सर्वाजित्	८३ „
१८—सुथम	३८ „	२५—विश्वजित्	२५ „
१९—दृढसेन	४८ „	२६—रिपुभय	५० „

PRADYOTAS

When the Bārhadraṭhas, Vitihotras and Avantis had passed away Pulaka killed his master and appointed his own son Pradyota. Pradyota had five descendants who ruled for 138 years.

प्रद्योतवंश

१—पुलिक	५—सूर्यक	} २१
२—प्रद्योत	२३ ६—अजक	
३—पालक	२४ ७—नदिवर्धन	२०
४—विशालयुष	५०	

ŚAIŚUNĀGAS

The Śaiśunāga king placing his son in Banaras made himself master of Girivraja for 40 years. There will be ten (10) Śaiśunāga Kings who will reign for 360 years.

शिशुनागवंश

	वर्ष		वर्ष
१—शिशुनाग	४० „	६—अजातशत्रु	२५ „
२—काकवर्ण	३६ „	७—दर्शक	२५ „
३—क्षेमधर्मा	२० „	८—उदयो	३३ „
४—क्षत्रौज	४० „	९—नदिवर्धन	४० „
५—विम्बसार	२८ „	१०—महानन्दी	४३ „

EARLY CONTEMPORARY DYNASTIES

It is stated (M 272 13 17) that contemporaneous with these aforesaid kings there will be other kings, they will endure at one and the same time, viz 24 Aikshvakus, 27 Pañchālas, 24 kings of Kāśī, 28 Haryas, 32 Kalingis, 25 Āśmakas, 36 Kurus, 28 Maithilas, 23 Śūrasenas and 20 Vitihotras (*Ete sarta bhaviṣhyanti ckakalam mahikṣitih*, M 272 16)

NANDAS

As son of Mahanandin by a Śūdra woman, will be born a king Mahāpadma (Nanda) by name who will exterminate all Kshatriyas (*Sarva kṣatratikāḥ*) Thereafter kings will be of Śūdra origin Mahapadma will be sole monarch (*Ekarāt*) bringing all under his sole sway (*Eka kṣatra*) He will be 88 years on the earth, he will have 8 sons, of whom Sukalpa will be the first (*Bhaviṣya, Surūḍyā*), and they will be kings in succession to Mahapadma for 12 years

A Brahmana Kautilya will approve them all, and, after they have enjoyed their 100 years it will pass to the Mauryas

उद्धरिष्यति कौटिल्यः समैद्वादशानि सुतान् ।
भुक्त्वा महीं वर्षशतं ततो मौर्यान्गमिष्यति ॥

Kautilya will annoint Chandragupta on the throne Chandragupta will be the king 24 years Bindusara—25 years, Aśoka 36 years His son Kunala will reign 8 years

मौर्यवश

	वर्ष		वर्ष
१—चन्द्रगुप्त	२४ „	७—दशरथ	८ „
२—विन्दुसार	२५ „	८—सम्प्रति	९ „
३—अशोक	३६ „	९—शालिशुव	१३ „
४—कुणाल	८ „	१०—देवघर्मन्	७ „
५—बभ्रुपालित	८ „	११—शतघन्वन्	८ „
६—दशोन	७ „	१२—बृहद्रथ	७० „

The Matsya text about Maurya kings is corrupt

ŚUNGAS

Pushyamitra, the Commander in chief (Senapati) will uproot Brīhadratha and will make himself king for 36 years His son Agnimitra will be king for 8 years Then Vasujyestha for 7 years His son Vasumitra 10 years His son Āndhraka (Mastya, *Antaka*, Vishnu, *Ādraka*), Pulindaka 3 years His son Dhosha 3 years

Vajramitra will be king for 9 years Bhāgavata 32 years His son Devabhumi 10 years These ten Śunga kings will enjoy the earth for 112 years

Kānvayana (Sunga Bhritya) Devabhumi the last Śunga king was overthrown by his minister Vāsudeva He reigned for 9 years, his son Bhūmimitra 14 years, his son Narayana 12 years, his son Suśarman 10 years

These are remembered as Śunga Bhritya Kānvāyana kings They are Brahmanas The four king will enjoy the earth for 45 years In succession to them the earth will pass to Āndhras

ĀNDHRAS

The Āndhra Śimuka with his fellow tribesmen, the servants of Suśarman, will assail the Kānvāyanas and him (Suśarman) and destroy the remains of the Śunga's power and will obtain this earth Śimuka will be king for 23 years His younger brother Krishna will next reign 10 years His son Śrī Satākarni will reign 10 years Then Pūrnotsanga will be king 18 years Skandhastambhi will be king 18 years Śātākarni will reign 56 years, his son Lambodara 18 years His son Āpilaka will reign 12 years Meghasvāti will reign 18 years Svāti will be king 18 years Svāti will be king 18 years Skandasvāti will be king 7 years Mrigendra Svātīkarna will reign 3 years Kuntala Svātīkarna will be king 8 years Svātīkarna will be king one year Pulomāvi will reign 36 years Arishṭakarna will reign 25 years Then Hāla will be king 5 years Mantalaka will be a powerful king 5 years Parikasena will reign 21 years.

Sundara Sātakarni will reign one year Chakora Sātakarni will reign 6 months Śivasvatī will reign 28 years King Gautami-putra will be king next 21 years His son Pulomā will reign 28 years (Sātakarni will be king 29 years) Śivaśrī Pulomā will be king 7 years His son Śivaskandhā Sātakarni will be king three years Yajñaśrī Sātakarnika will reign 29 years After him Vijaya will be king 6 years His son Candaśrī Sātakarni will reign 10 years Another of them Pulomāvi will reign 7 years

These 30 Andhra kings will enjoy the earth 460 years

VARIOUS LOCAL DYNASTIES

(M. 273 17 26)

When the kingdom of the Āndhras has come to an end there will be kings belonging to the lineage of their servants, 7 Āndhras, and 10 Ābhira kings also 7 Gardabhins, 18 Śakas There will be 8 Yavanas, 14 Tusharas, 13 Murundas, 11 Maunas.

The Śrīpārvatīya Āndhras will endure 52 years, the 10 Ābhira kings 67 years, the 7 Gardabhins will enjoy the earth 72 years; the 18 Śakas 183 years (M 273 17 26) The 8 Yavanas will enjoy this earth 87 years The earth is remembered as belonging to the Tushāras 7000 years (so Matsya, but should be 107 yrs) The 13 future Murundas along with low caste men, all of Mlechchha origin, will enjoy it half 400 years The 11 Maunas will enjoy it 103 years When they are overthrown by Time there will be Kailakila kings

Then after the Kailakilas Vindhyaśakti will reign. He will enter upon the earth after it has known those kings 96 years

DYNASTIES OF VIDISĀ

Hear also the future kings of Vidiśā. Bhogin son of the Nāga king Śesha, will be king, conqueror of his enemy's cities, a king who will exalt the Nāga family Sadāchandra and

Chandrāmśa who will be a second Nakhavanta then Dhanadharma, and Vangara is remembered as the fourth Then Bhūtinanda will reign in the Vaidīśa kingdom

When the family of the Sungas ends, Śisunandi will reign His younger brother was named Nandiyāśas In his lineage there will be 3 kings His daughter's son named Śiśuka was king in Purikā

Vindhyaśakti's valiant son, named Pravīra, will enjoy the city Kāñchanakā 60 years and will sacrifice with vājapeya sacrifices replete with choice largesse His 4 sons will be kings

The account of the Naga dynasty of Vidisa does not occur in the Matsya but in Vāyu and Brahmānda Similarly dynasties of the third and early 4th century A D are omitted in the Matsya

Chronological indication is given that a period of 1050 years separated the dates of the coronation of Mahāpadmananda and the birth of Parikshit Thus giving a chronology of Mahābhārata War in about the 15th century B C

महापद्मभिषेकात्तु यावद्वज्रम परीक्षित ।
एव वर्षसहस्रं तु ज्ञेयं पञ्चाशदुत्तरम् ॥ (M 273 35)

Moreover the interval which elapse of the last Āndhra king Pulomavi and Mahāpadma was 836 yrs

SIXTEEN GREAT GIFTS

(SHODAŚA MAHADĀNA)

Chaps 274 289 give an ornate description of the 16 great gifts (*Shodaśa Mahadāna*) The high sounding names and the great amount of wealth required to perform these various ceremonies points to an age when money was overflowing Such flamboyant devices were worked out as outlets for spending the accumulated treasures History tells us that India enjoyed an unique favourable balance of trade with the Roman world on the west and the Indonesian islands in the east during the

first five centuries of the Vikrama Era Pliny the Roman historian laments the drain of Roman gold into India because of Roman women expending lavishly for articles of fashion and fancies imported from India. Similar was the case with the Indonesian islands whose maiden wealth that fell to the share of Indian merchants, justified the islands being named as countries of gold (*Suvarna Bhumi*), silver (*Rajata kara Bhumi*) and precious gems (*Ratna dīpa*). This unprecedented richness is testified in the numerous hoards of Gupta gold coins which have come to light during the last century and a half and of course must have been discovered during the preceding centuries also although no record of them has been kept. Samudragupta, in his Allahabad Pillar inscription, speaks of the gift of crores of gold (coins) and the same may be said of the reign of Chandragupta and Kumāragupta whose intensive development of minting activity is shown by the available types, varieties and numbers of their gold coins.

RAIN OF GOLD — Poets also testify to this phenomenon of overflowing yellow metal in the country by referring to it as the rain of gold from heaven. Kālidāsa has an elaborate description of it in the *Raghuvamśa*, mentioning the wealth brought from four quarters of the earth as *Chaturdigāvaryūtasambhṛta vibhūti*, and being lavishly given away in charity and the replenished by a golden heavenly shower. Rain of Gold was conceived to be the milking of heaven (हिरण्ययो कोयमूहस्य मध्ये वृष्टिं शशंसु पतिता नभस्त, *Raghu* 5 29). In the *Māndhātāvadāna* the motif of the rain of gold for a week is mentioned (वृष्टं मे सप्तह अन्तपुर हिरण्यमयवर्षाम्, *Divyāvadāna*, pp. 213 214). Banabhatta in *Harsha-Charita* also mentions the same motif (*Mahā kunakavadānaḥ rasadharama eva dyauh*, *Harsha Charita*, NS edition, p 134). The *Mahābhārata* also has kept a record of this popular belief stating that there was a rain of gold *Hiranya Vṛṣṭi* in the kingdom of Suhotra (*Śānti Parva* 29 24 26, Poona edition).

It was in this background of universal prosperity and opulence during the golden age of Indian history that an idea of

the 16 Mahadanas was formulated as an actual fact of social and religious life

It is stated that the 16 Mahādanas should be preceded by a *Tula Purusha Yaga* i.e. weighing of one person in gold. It was a festive occasion when such a gift was organised. Detailed description of the *Tula* is given (M 274 32 34). The real secret of a Mahadana lay in the choice of the proper recipient who was to be a pious, learned brahmana knowing the Vedas Vedangas Puranas and Śastras.

THE HIRANYAGARBHA MAHĀDĀNA—(Chap 275) The Hiranyagarbha Mahadana consisted in the gift of a golden Jar 72 *angulas* in height (=5' 4") and adorned with many gems and filled with milk and ghee. A golden lotus with a long golden stalk at the mouth of the jar, a sacred thread of gold should be warpped round the *Vedi* of the jar, on the two sides a staff and *Kamandilu* of gold. a golden lid should cover it. The jar should be placed on a *Vedi* and be given away after due ceremony. The idea of *Hiranyagarbha* was Vedic referring to Prajāpati who is taking birth in each individual form. It was to get rid of the chain of birth and death that this gifts was made.

BRAHMĀNDA MAHĀDĀNA—(Chap 276) The Brahmānda Mahadana consists in the gifts of gold ranging in weight from 20 palas (1 seer or 80 tolas) to 1000 palas (=1 md 10 seers). This should take the form of two Jara placed by the side of a Golden egg surrounded by 8 Diggajas and 8 Lokapālas and many figures of Vishnu and other deities. The object of the gift is to invoke the grace of god Surya and to mingle one's prayer with a wish for universal welfare and happiness in the true Bhagavata inspiration —

ये दुःखितास्ते सुखिनो भवन्तु प्रयातु पापानि चराचराणाम् ।

त्वदानसद्भाहृतपातकानां ब्रह्माण्डशेषा प्रलयं व्रजन्तु ॥

(M 276 14)

THE KALPA PADMA-MAHĀDĀNA (Chap 277)—consists in making a tree inset with jewels which should range in weight

from 12 tolas to 1 md and 10 seers according to one's capacity. The tree may have five branches with god Kāmadeva standing under it. The main tree should be made of half the quantity of gold and from the other half should be made other heavenly trees as Pārijāta, Mandara etc.

GO SAHASRA MAHĀDĀNA (Chap 278)— It consisted in the gift of a 1000 cows well adorned with gold, silver and silk. In each group of 10 cows should be bull. The beautiful prayer to the cows is as follows :—

नमोस्तु विश्वमूर्तेभ्यो विश्वमातृभ्य एव च ।
लोकाधिवासिनीभ्यश्च रोहिणीभ्यो नमो नमः ॥
गवामङ्गेषु तिष्ठन्ति भुवानान्येकविंशति ।
ब्रह्मादयस्तथा देवा रोहिण्यः पान्तु मातरः ॥
गावो मेऽग्रतः सन्तु गावः पृष्ठतः एव च ।
गावः शिरसि मे नित्यं गवा मध्ये वसाम्यहम् ॥
यस्मात्त्वं वृषरूपेण धर्मं एव सनातनम् ॥

(M 278 13 16)

The person giving this gift of a thousand cows is named as *Go-sahasraprada* who should observe a milk fast for one day.

KAMADHENU-MAHĀDĀNA (Chap 279)—consists in making a cow of the purest gold, weighing a md and half, or half of it, or one quarter weight. The minimum weight is 12 tolas. The Wish fulfilling Cow (*Kāmadughā Dhenu*) is praised as follows —

लोके यद्येप्सितफलार्थविधायिनो त्वामासाद्य कोहि भवदुःखमुपेति मर्त्यं ।
संसारदुःखशमनाय यतस्व काम त्वा कामधेनुमिति देवगणा वदन्ति ॥

(M 279 12)

HIRANYĀŚVA-MAHĀDĀNA (Chap 280)—consisted in a gift of golden horse. A golden horse ranging in weight from 12 tolas to 4000 tolas. There is the consciousness that the golden horse represents the Sun who has the form of the three Vedas.

नमस्ते सर्वदेवेश वदाहरणलम्पट ।
बाजिरूपेण मामस्मादयाहि संसारखण्डय ॥

एवमेव सप्तधा मृत्वा छन्दोरूपेण भास्वर ।

यस्माद्भासयसे लोमानतः पाहि सनातन ॥ (M 280 8 9)

AŚVARATHA-MAHĀDĀNA (Chap 281)—consisted in the gift of the golden chariot yoked with eight or four or two horses having four wheels and a peaked roof. There should be a human figure with it representing the deity of one's choice.

HEMA GAJARATHA MAHĀDĀNA (Chap 282)—consisted in the gift of golden elephant yoked with a massive chariot. In its centre should be seated god Narāyana with Lakshmi. It should be yoked with four golden elephants adorned with diamond and pearls. The weight is to range from 20 tolas to 8000 tolas (2½ mds).

PAÑCHA LĀNGALAKA MAHĀDĀNA (Chap 283)—consisted in the gifts of agricultural land equal in measure to one hundred or 50 *Nivartanas* and also 5 strong wooden ploughs as well as golden plough ranging in weight from 20 tolas to 1 md 10 seers of gold according to one's capacity. The gift of land should be accompanied by 10 oxen of noble breed whose horns should be decorated with gold, tail with pearls. A *Nivartana* measure was equal to 315 ft in length, about 7 ft in width (= 1 *gacharma* in width) × (30 *dandas*, 1 *danda* = 7 *hastas* of 10½ ft). The gift comprised one hundred such *Nivartanas* (land measuring 315 × 700 ft).

दण्डेन सप्तहस्तेन त्रिशद्वण्ड निवर्तनम् ।

त्रिभागहीन गोचर्ममानमाह प्रजापति ॥

मानेनानन यो दद्यान्ननिवर्तनशतं बुध ॥

HEMA DHARA MAHĀDĀNA— (Chap 285) consisted of the gift of the earth in the form of Jambudvīpa with its nine *Varshas* and the intervening *Maryada Parvatas* ranging in weight of 20 tolas to 400, 800, 1200, 2000 and 4000 tolas.

VIŚVA CHAKRA MAHĀDĀNA— (Chap 285) consisted of the gift of a golden wheel representing the cosmos same as *Brahmanda Chakra* or *Bhava Chakra* ranging in weight from 80

tolas to 4000 tolas. The wheel should have 16 spokes, 8 felloes. In its centre should be figure of Vishnu seated in Yoga mudra and in the 8 concentric band should be represented the numerous gods and goddesses and auspicious signs (*Mangala*). The cosmic wheel is said to belong to god Vishnu. The *Āhīrbudhnya Samhita* calls it the *Ajita Maha Chakra* and describes it in the most glorious terms.

MAHĀKALPA LATĀ DĀNA— (Chap 268) consisted in the gift of a golden creeper (=in size to 10 creeper) with many tendrils and crests and troughs showing figures of birds (*Vīṅgam*), *Vidyadhara*, *Suparnas* and bearing fruits and flowers. *Lokapāla* deities should also be depicted. Figure of *Brāhmī* holding conch and lotus of *Agnāyī* holding a ladle and other goddesses like *Maheśvarī* also should be placed in it. Those mothers should carry children in their arms. The gold is to weigh from 20 tolas to 1 md and 10 seers. These 8 female guardians of space are given the name *Digangana* of *Kalpalatā* *lādī*. The *Mahakalpa lata* motif is partly preserved at *Dhamek Stupa* at *Sarnath* in which meandering creepers are shown with birds, *Suparnas* and human figures.

SAPTASĀGARA MAHĀDĀNA— (Chap 287) consisted on the gift of 7 golden *Kundas* representing the 7 oceans measuring one *Vitasti* (12 *angulas* = 9 inches) or one *Aratni* (24 *Angulas*) in diameter and ranging in weight from 28 tolas to 1 md and 10 seers. In 7 *Kundas* were to be filled salt, milk, ghee, molasses, curd, sugar and water. The 7 deities to be installed in them are *Brahmā*, *Keśava*, *Maheśvara*, *Bhāskara*, *Chandramā*, *Lakshmi* and *Pārvatī*. The following mantra was recited in praise of the ocean —

नमो व सर्वसिद्धनामाधारेभ्यः सनातना ।

जत्तूनां प्राणदम्भश्च समुद्रेभ्यो नमो नम ॥ (VI 287 11)

We have already explained the cultural significance of the *Sapta Sāgara Mahādāna* showing that *Tirthas* of this name exist this day in the five great centres of Gupta civilization, viz at

Mathura, Prayāga, Vārānāsī, Pataliputra and Ujjain Rich merchants who returned from commercial sea voyages after undergoing great risks made the *Saptasāyara Mahādāna* gift at these spots It was an event of greatest happiness and considered by all family members to be a new birth of the person concerned.

RATNA DHENU MAHĀDĀNA— (Chap 288) consisted of the gift of a cow whose body was made by insetting precious jewels of many kinds in all her limbs The number of jewels to be inset is also given The figure of her calf was to be 1/4 in value of the mother cow The following mantra was recited in honour of the cow —

त्वां सर्वदेवगणधाम यत पठति रुदेद्रसूर्यकमलासनवासुदेवाः ।

तस्मात्समस्तभुवनत्रयदेहयुक्ता मा पाहि देवि भवसागरपीथ्यमानम् ॥ (288 15)

MAHĀBHŪTAGHATA MAHĀDĀNA—(Chap 289) consisted of the gift of a golden Jar inset with costly jems measuring from 12 angulas to 100 angulas and accompanied by a Kalpavriksha Inside the Jar should be placed the golden figures of Varuṇa on Makara Agni on Mesha Kubera Ganesa on mouse and also figures of five Vedas Rigveda should hold a rosary, Yajurveda a lotus Samaveda a Vina and a Venu Atharva Veda a Sruga and a Sruvā the fifth one named Purana Veda should hold a Kamandūlu and Akshamāla —

पुराणवेदो वरद साक्षसूत्रकमण्डलुः । (289 9)

This is one of the most important references regarding the exalted rank of Purana literature which were clearly considered as equal to the four Vedas

The Jar was considered to be the symbol of the material cosmos comprised of the five gross elements of matter (*Pañcha Malabhas*) which are present in all organism where life or Prana is manifested

These 16 Mahādānas are also found in the Linga Purana 2 28 43 There is some difference in their list

Chap 290 gives the names of 30 Kalpas which constitute the period of one month in the life of Brahma. It is said that the names like Śveta kalpa, Nīla Lohita kalpa are derived from the deity who is predominantly praised in a particular period of time. The three Gunas Sattva Rjas and Tamas severally and jointly wield influence in the various Kalpas. One hundred years of Brahmā are equal to 1 day of Śiva and one hundred year of Śiva are equal to one moment (*nimśa*) of Vishnu. When lord Vishnu Narāyana awakes from sleep then the world is united to activity. When the Great Narāyana goes to sleep as *Sāntatmā* who has withdrawn everything into his own centre and suspended the dynamic process of Time, then the creation comes to a stand still. Having thus spoken the Great Divine Fish vanished from view. Vivasvata Manu, Arch—Ancestor of the Mānava race descended from the Sun protects the creatures in the Time duration over which he presides.

15 Tithis of Suklapaksha

15 Tithis of Kṛṣṇapaksha

- 1 Śvetavārāha kalpa
- 2 Nīlalohita
- 3 Vāmadeva
- 4 Rathantara
- 5 Ravana (Rāvana)
- 6 Prāna (= Deva)
- 7 Brihat
- 8 Kandarpa
- 9 Sadya (Satya)
- 10 Īśāna
- 11 Vyāna
- 12 Sārasvata
- 13 Udāna
- 14 Garuda
- 15 Kūrmī (Purīmī)

- 1 Narasimha kalpa
- 2 Samāna
- 3, Āgneya
- 4 Soma
- 5 Manava
- 6 Tatpurusha
- 7 Vaikuntha
- 8 Lakshmi
- 9 Śānti
- 10 Ghora
- 11 Vārāha
- 12 Vairāja
- 13 Gauri
- 14 Māheśvara
- 15 Pitṛi kalpa (Amāśya)

PURĀNĀNUKRAMANĪ

Chap 291 is an enumeration of the contents of the Matsya Purana (*Gr̥ntī/ānukramanī*) which is recited by Suta to his listeners as follows —

Discourse between Sūta and Rishis (Ch 1)	Planting of trees (Ch 59)
Story of Brahmanda or the birth of Brahmānda (Ch 2)	Saubhagya Śayana (Ch 60)
Sāṅkhya Metaphysics	Agastya Vrata (Ch 61)
Birth of Brahma (Ch 3)	Ananta Tṛitīya (Ch 62)
Birth of the Marut hosts (Ch 7)	Rasa Kalyāṇi (Ch 63)
Madana Dvādasi Vrata (Ch 7)	Ārdraṇandakarī Tṛitīyā Vrata (Chs 64 65)
Worship of the Lokapālas	Sārasvata Vrata (Ch 66)
Story of the Manvantaras (Ch 9)	Chandra Sūrya Snāna (Upārāgā bhisheka) (Ch 67)
Story of king Vainya Prithu (Chs 8 10)	Saptamī Snana (Ch. 68)
Birth of Sūrya and Vairasyata Manu (Ch 11)	Bluma Dvādaśī (Ch 69)
Love of Budha and Tārā (Chs 11 12)	Ananga Śayana (Ch 70)
Pitri Vamsa (Chs 13 15)	Asanya Śayana (Ch 71)
Sraḍha Kālā (Ch 22)	Angārīka Vrata (Ch 72)
Pitri Tīrthas (Ch 22)	Saptamī Vrata (Ch 74 80)
Birth of Soma (Ch 23)	Viśoka Dvādasi (Ch 81 82)
Yayāti Charita (Ch 24-42)	10 kinds of Meru Dāna (Chs 83 92)
Kṛttavīrya-Charita (Ch 44)	Graha Śānti (Ch. 93)
Vṛishṇi Vamśa (Ch 45-46)	Graha Svarīpa (Ch 94)
Bhrigu's curse to Vishṇu (Ch 47)	Sarvaphala tyāga (Ch 96)
Śukra's curse to Asuras (Ch 47)	Sūryavāru (Ch 97)
Glorification of Rurā (Ch 47)	Sankranti Snāna (Ch 98)
Agri Vamśa (Ch 51)	Vibhūti Dvādasi (Chs 99 100)
Purāṇa Kīrtana (Ch 53)	Shashtī Vrata Māhātmya (Ch 101)
Kṛyā Yoga (Ch 52)	Shashtī Snāna Vīlāsi (Ch. 102)
Nakṣatra Vrata (Ch 54)	Pratyāga Māhātmya (Chs 103 112)
Mārtanda Śayana (Ch 55)	Sarva Tīrthā
Kṛtīnāśṭami (Ch 56)	Pañcāmī
Rohini-Chandira Vrata (Ch 57)	Dvīp lok n Kīrtana (Chs 113 123)
Tajaga Vidhi (Ch 58)	Antariksha-Chāra (Chs 124 125)

Graha Māhātmya (Ch 126 128)	Narmada Māhatmya (Ch 186 194)
Story of Tripura (Chs 129 140)	Gotra Pravara (Chs 195 202)
Pitri pinda (Ch 141)	Pitri Gathā
Manvantara (Chs 142 145)	Ubhayamukhī Dāna
Story of Taraka (Ch 146 160)	Krishna
Birth of Parvatī (Ch 154)	Story of Sāvitrī (Chs 208 214)
Tapaścharya of Śiva (Ch 154)	Rajadharma (Chs 215 229)
Burning of Kamadeva (Ch 154)	Yatra Kala (Chs 240 244)
Lamentation of Ratī (Ch 154)	Story of Vamana (Chs 245 246)
Pārvatī's Tapaścharya (Ch 154)	Story of Varāha (Chs 247 248)
Pleasing of Śiva (Ch 154)	Samudra Manthana Chs 249 251)
Conversation between Parvatī and Saptarshis (Ch 154)	kālakūta
Birth of Kumāra (Ch 158)	Prasāda Lakshana (Ch 252 270)
Death of Tāraka (Ch 160)	Mandapa (Ch 270)
Story of Narasimha (Chs 161 163)	Dynasties of Kali Age (Bhavi shya Rāja , Chs 271 273)
Padmodbhava Brahmāṇḍa (Chs 164 178)	Sixteen Mahadānas (Chs 274 289)
Story of Andhaka (Ch 179)	Kalpānukīrtana (Ch 290)
Varānasī Mahātmya (Chs 180 185)	Granthanukramanī (Contents of the Purana) (Ch 291)

This detailed compilation of the contents of the Matsya Purāna comprising 14,000 śloka is quite precise and was formulated at a time when the text as now available had reached its final shape

The Matsya Purāna is full of very ancient material of Purānic subjects and legends and stands in its claim to antiquity and originality equal with two other Purānas, viz Brahmaṇḍa and Vāyu. We have seen in the course of this study that many of its subjects have gone to other Puranas e.g. the *Gotra Pravara* chapters in the body of Vishnu Dharmottara Purāna. At many places the material of Matsya is original, e.g. the list of 92 Ṛishis who were the seers of Mantras (*Mantra kṛitah Ṛishayah*). It is however, surprising that a list of Vedic Śākhās based on the *Charana Vyūha* material is missing in the Matsya. We have also seen how at several places the author was working on actual historical material which was the product of the civilization of the period in which he was writing. One such conspicuous

example is the very precise and explicit reference to the achievements of Chandragupta Vikramāditya described under the pseudonym of Pramati. The havoc caused by the Mlechchha fire to the city of Tripuri also is part of a historical pen picture. We also have seen how the material of this Purāṇa with reference to the Bhuvanakośa and the dynasties of Kali has its own value, in a comparative study with other Purāṇas. Another characteristic of this Purana is the repetition of certain topics under the influence of the Bhāgavata teachers, e.g. the Ekārnava doctrine in which Markandeya is introduced to glorify Narayana. We have seen throughout how the great deity Mahā Nārāyaṇa Vishnu is at the centre of many legends and *stotras*. The Purāṇa is like a mirror to the kaleidoscopic religious and spiritual movements that had flooded the country during the first five or six centuries of the Vikrama Era specially under the patronage of the Gupta emperors amongst whom Mahā Bhāgavata Mahārājādhirāja Chandragupta Vikramāditya held the most pre-eminent position. No doubt is left that when that emperor had completed his reign of 32 years, the Matsya Purāṇa was given a second revision of its original contents which also by judicious scrutiny can be separated.

As regards the language and the metres the style of Matsya is of exceptional power, variety and nobility. The felicity of expression is full of aroma and makes an aesthetic appeal to those who love exalted Sanskrit style. The lyrical song sung by Pārvatī in addressing Vīraka is full of buoyant charm.

So far as temple architecture is concerned we should accept that this was still in its early stages and had not advanced beyond the Gupta period or the time of its second revision. The various images of gods described with their Lakshanas correspond to those found in the Śiva temple of Bhumra or in the Daśāvatāra temple of Deogarh. It also appears that in certain places there are lacuna in the subject matter. For example, one of the four questions in the beginning relates to Śiva becoming Bhairava but the theme does not seem to have been specially taken up.

The material about the worship of goddesses of a local character seems to have received much greater attention in the Matsya Purāna as shown by the list of about 200 goddesses which is unique to this text. One fact also makes a deep impression on the mind, viz the point of view of synthesis and understanding between the different religious movements specially the Pañcha Ratna Bhagavatas and Māheśvara Śaivas, both of whom have contributed sufficient material to the religious and philosophical contents of this Purāna without the least acrimony appearing anywhere. Indeed the several *Namah Stotras* dedicated to Śiva are in a superb style fired by the *Śata Rudriya* ideology of the Yajurveda but cast in the mould of the choicest epithets of classical Sanskrit. The impression is delineated on the mind that the Matsya Purana is a very powerful and comprehensive mirror of Sanskrit language and ideas as they had developed during the millennium from Panini to Kalidasa.

MAY NĀRĀYANA VISHNU BE PROPITIATED

शुभ भूयात्

APPENDIX I

THE SEVEN JEWELS OF A CHAKRAVARTI— While describing a Chakravarti emperor the Matsya gives a list of Seven Jewels with which a Chakravarti sovereign is always associated—

चक्र रथो मणिर्भयं निधिरथो गजस्तथा ।
प्रोक्तानि सप्त रत्नानि पूर्वं स्वायम्भुवेऽन्तरे ॥ (M, 142 63)

As stated here this ideal of a Chakravarti sovereign was handed down from the remotest antiquity. The Seven Treasures include the *Chakra* royal chariot, jewel, queen, treasure, horse and elephant. The list is a little different in Pali literature where in place of *Ratha* and *Nidhi* are substituted the *Parinayaka Ratna* (Wise Counsellor) and *Gahapati* (the Treasurer).

We get an elaborate description of an ideal Chakravarti in the Sudassana sutta of the Digha Nikāya and also in the Māndhata Avadāna of the Divyavadana. It is the Shower of Wealth (*Vāsor-dhara*) the limitless inexhaustible food of the God, that falls from the Sky as Rain and is returned from the Earth to the Sky, thus making a complete circulation of Yajña. There is representation of the Chakravarti emperor at Amarāvati and Jagayyapetta (2nd century BC). A shower of gold coins is depicted coming down from the clouds in the sky, which the Chakravarti is touching with his raised right hand. The Chakravarti is the symbol of *Dharma* or *Chakra* the order of morality, piety, spirituality, and social and economic prosperity. The happiness and the welfare of the people depend on the sovereignty of the Chakravarti ruler and his birth from time to time is hailed by universal joy (see Coomaraswamy *Spiritual Authority and Temporal Power in the Indian Theory of Government* p 68 and note 50).



Chakravarti at the Seven Treasures
Illustration of the Sūtra 2nd cen B.C.

APPENDIX II

Gotra-Pravara Lists in the Matsya Purāṇa

In brackets are recorded variant forms of the names from other sources.

संकेताः—

बौ = बौधायन

आ = आपस्तम्बः

का = कात्यायन

आश्व = आश्वलायनः

वि = विष्णुधर्मोत्तरपुराणम्

I भृगुवंशः

भृगुवंशान्तर्गता एते द्वादश देवयाज्ञिकाः—

१. भुवनः; २. भौवनः; (वि. भावनः); ३. सुजन्यः; ४. सुजनः;
५. शुचिः; ६. मूर्धाः; ७. याज्यः; ८. वसुदः; ९. प्रभवः; १०. अव्ययः;
११. क्रतुः; १२. दक्षः।

भृगु-च्यवन-आप्नवान-और्व-जमदग्नि एते पंच प्रवरार्येयाः।

गोत्रनामानि—

- १ भृगुः २ च्यवनः; ३. आप्नवान; ४ और्व.; ५. जमदग्नि.
(वि. जामदग्निवत्सः); ६. वात्स्य.; ७. दण्डि.; ८. नडायनः;
९. वैगायन.; १०. वीतिद्वयः (वि. वहेति.); ११. पैलः (वि० पैलुः);
१२. शीतक. (बौ. आ. आश्व. शुनकः); १३. शीतकायनः; १४. जीवन्तिः;
१५. आवेदः; १६. कार्पणिः; १७. वैहीनरिः (का. वैहानरी); १८. विरूपाक्षः
(का. वैरूपाक्षः); १९. रौहितायनि; (वि. रौहिण्यायनि); २०. वैश्वानरिः;
२१. नीलः; २२. लुब्ध; २३. सार्वर्णिक (बौ आ आश्व. सार्वणिः); २४. विष्णुः;
२५. पीरः (वि. पीरेयः; २६. वालाकिः वि. वालाकितः); २७. ऐलिकः;
२८. अनन्तमागिन्; २९. भृतः; ३०. भार्गवः (वि. भार्गव.); ३१. मार्क-ड.
(बौ. का. मार्कण्डेयः); ३२. जीविनः; ३३. वीतिन्; ३४. मण्ड. (बौ. मण्डवा, वि.

मण्डू), ३५ माण्डव्य, ३६ माण्डूक (बौ का. माण्डूकेय), ३७ फेनपा (वि फन), ३८ स्थलपिण्ड (बौ सापिण्ड, वि स्थलपिण्ड), ३९. शिखावर्ण, ४० शार्कराक्ष, ४१ जालधि, ४२ सौधिक (बौ सौद्धक, ४३ क्षुभ्य, ४४ कुत्सन्य, ४५ मौद्गलायन, ४६ कर्मायन, ४७ देवपति (का वि देवमति), ४८ पाण्डुरोचि, ४९ सगालव (वि सिगानव), ५० साकृत्य (वि साकृति), ५१ चातकि, ५२ सार्पि (आध. सार्पि) ५३ यज्ञ, ५४ पिण्डायन, ५५ गार्ग्यायन (वि गार्ग्यायण) ५६. गायन (वि ह्यायन), ५७ गार्हायन (वि गेहायन), ५८ गोष्टायन (का वि गोष्ठ्यायन), ५९ वात्यायन, ६० वैशम्पायन, ६१ वैरुणिनि (बौ. वैकण्यः वि वैकर्णेयि), ६२ शाङ्गुरव (वि शाङ्गुरव, का साभरव) ६३ याज्ञेयि (बौ याज्ञीय, का याज्ञेय), ६४ भ्राष्टकायनि (का भ्राष्ट्य), ६५ लालाटि, ६६ नाकुलि (वि लकुटि) ६७ लौक्ष्ण्य (का लाक्षेय, वि लाक्ष्म्याया, ६८. उपरिमण्डल ६९ आलुकि, ७० सौचकि, ७१ कौत्स, ७२ पैङ्गलायनि ७३ सात्यायनि (का सात्यकायन), ७४ मालायनि (बौ का मालायन), ७५ कौटिलि (बौ कौटिल्य वि कोटालि), ७ कौचहस्तिक (का कौचहस्ति), ७७ सौहसोक्ति, ७८ सकौवाक्षि, ७९ कौसि, ८० चान्द्रमसि (बौ का चाद्रमस), ८१ नैकजिह्व (का जैकजिह्वि, वि जैकजिह्वि), ८२ जिह्वक, ८३ व्यधाद्य, ८४ लोहवैरि, ८५ शारद्वतिक (बौ शारद्वतायन) ८६ नैतिष्य, ८७ लोलाक्षि (वि लोष्टाक्षि), ८८ चलकुण्डल, ८९ वागायनि (वि नागायनि), ९० आनुमति (वि अनुमति), ९१ पूर्णिमागतिक, (वि पौर्णिमागतिक),

एते पञ्चाप्येया भागव, ज्यवन, और्वं जमदग्निरिति, परस्परमवैवाद्याश्च ।

९२ जमदग्नि, ९३ विद, ९४. पीलस्त्य (बौ पुलस्त्य), ९५ वैजभृत (बौ वैतभृत का वेदभृत) ९६ उभयजात (बौ अभवदात, का अभयजात) ९७ कायनि (वि कायि), ९८. शाकटायन, ९९. और्वेया, १०० मास्ता

उपरिनिर्दिष्टानां ऋषीणां त्रय प्रवरा, १. भागवः २. ज्यवा, ३. माप्नवा न इति,

१०१ भृगुदास, १०२ मार्गपथ, १०३ ग्राम्यायनि (वि ग्राम्यायनि), १०४ कटायनि, १०५ आपस्तम्बि, १०६ धिल्वि (वि ताल्वि), १०७ नैरुशि (का अष्यनैरुशि वि नैवटि) १०८ कपि (वि कण्ठि), १०९ आर्षिपेण, ११० गादभि, १११ कर्दमायनि (का कर्दमायन), ११२ आभ्यायनि (का आभ्यायन), ११३ अरुपि

एते पञ्चाप्येयाः १ भृगु २ ज्यवन ३ आप्नवान ४ आर्षिपेण ५ अरुपिरिति ।

११४. यास्क, ११५. वीतिहव्य (का वि वीतहव्य), ११६ मयित, ११७ दम, ११८ जैवन्त्यायनि (आथ जीवत्यायन, वि जीवन्त्यायनि), ११९ मौञ्ज्य, १२० पिल (वि. विनि), १२१ चलि, १२२ भागिल (का भानि, वि भाविल), १२३ भागविति (का भागविनेय), १२४ कौशापि, १२५ काश्यपि (वी. कास्य), १२६ बालपि, १२७ श्रमदागेपि, १२८ सौर, १२९ तिथि, १३०. गार्गीय, १३१ जानालि, १३२ पौष्ण्यायन १३३ ग्रामद ।

एतेषां चत्वार प्रवरास्सति—१ भृगु २. वीतिहव्य ३ रेवस ४ वैवसश्चेति ।

१३४ शालायनि (आथ शानङ्कायन), १३५. शाकटाक्ष, १३६ मैत्रेय, १३७. साण्डव (वी. खण्डव), १३८ द्रोणायन (वी द्रीणजिह्व), १३९ रौक्मायन, १४० पिराली, १४१. कायनि ।

एषा ऋषीणा त्रय प्रवरा, १ भृगु २ वप्राथ ३. दिवोदासश्चेति । १४२. एकायन (का वैकायन), १४३ याज्ञपति (का याजमय), १४४ मत्स्यगध, (का मासगध), १४५ प्रत्युह, (का प्रत्युष), १४६ सौरि, १४७ श्रौत्ति (वि अग्नि) १४८. कर्दमायनि, १४९. गृत्समद १५० सनक ।

एते द्विप्रवरान्विता — १. भृगु २ गृत्समदश्चेति, परस्परमवेवाश्नाथ ।

वीधायनमतेऽतिरिक्तनामानि—

१ आलेखना, २ दार्भायणा, ३ देवतायना, ४ माधूषेया, ५ पार्षिक, ६ सामा, ७ प्रतायना, ८ दाधेपक, ९. बाह्यक, १० विरोहित, ११. बाह्य, १२ गौवनायन, १३ ऐक्य, १४ कासकृत्तन, १५ अत-भाग, १६ बाद्धूतक, १७ ऐतिशायन, १८ जानायन, १९ पाणिनि, २०. बाल्माकि, २१ सैपानवा, २२ खीलपिण्डय, २३ जीहीतय, २४ वाकायन, २५ बालायन, २६ सौटति, २७ सौविष्ट, २८ हस्ताग्नि, २९ अरसय, ३० काम्बरोदरय, ३१ काम्बोरकृत, ३२ वैहलि, ३३ घृकाथ, ३४ उच्चैर्मन्यव, ३५ वैमति, ३६ आर्षायणा, ३७. मार्षायणा, ३८ काह्यायना, ३९ वायसा, ४० वयनीन, ४१ गाह्वेय, ४२ नौषेय, ४३ बाहुमित्रायणा, ४४ आपिराल, ४५ वैष्णुरेय, ४६ लोहितायन, ४७ उष्टाक्ष, ४८ राजवनाक्ष, ४९ वासा ५० वात्स्याना, ५१ शील, ५२ अघग्नीन ५३. प्राचीनयोग, ५४ काण्डरथ, ५५ आर्षायण, ५६ वाग्रायण, ५७ मीशायन, ५८ लामल, (एते पञ्चाप्येयप्रवरा)

५६ नैरथ , ६० याम्यायनय , ६१ काणायन , ६२ गौराम्बो , ६३. मौन , ६४. मूक , ६५ वाधूल , ६६ वर्षपुष्य , ६७ मातलय , ६८ राजिततायिन , ६९. दुर्दिन , ७० भास्कर , ७१ दैवतायन , ७२ वाकलय ७३. माध्यमेय , ७४ वासय , ७५ कौशाम्बेय , ७६ सत्यक , ७७ चित्रसेन , ७८ मित्रयुव , ७९ रौष्यायन , ८० पुराभिनाया , ८१ माल्या , ८२ बाल्या , ८३ महा-बाल्या , ८४ तार्क्षायण , ८५ उच्चायणा , ८६ ओजायना , ८७ माजाधय , ८८. कैतवायन , ८९ वैन्य , ९० पार्थ , ९१. बाष्कल , ९२ सौगन्धय , ९३ सार्दमायन , ९४ गर्भायन ।

आपस्तम्बमतेऽतिरिक्तनामानि—

१ वैरोहित्य , २ ऐतिशायन , ३ अवट , ४ प्राचीनयोग्य , ५. वाधूल , ६ मौन , ७ मौक , ८ मित्रयुवा , ९ वैन्य , १० पार्थ ।

कात्यायनमतेऽतिरिक्तनामानि—

१. साकिताक्ष , २ भृगवेदिय , ३ उपस्यदनि ४ आप्मक्रमणि , ५ ससारध्वजि , ६ अत्यकर्णि , ७ औलवेशी , ८ आर्तभाग , ९ अजिहा-तिथि , १०. स्थौलसौखबहि , ११ गौलव , १२. चाणूकेय , १३. रैकणि , १४. भ्रास्त्रेय , १५ लाकुञ्चि , १६ पारिमाण्डली , १७ अतिगौवि , १८ सौष्मिकी , १९ आनुलौमि , २० दार्भिलायन , २१ मोदायन , २२ २३. वैरोहित्य , २४ गोह्यायन , २५ कासकृत्स्न , २६ ऋतभाग , २७ ऐति-शायन , २८ पाणिलि , २९ जैह्यति , ३०. सौकर , ३१ काम्वनोदरि , ३२. वृकाश्वरु , ३३ उच्चयमानस , ३४ आर्णयण , ३५ आह्वायन , ३६. श्रौक्षा , ३७ अपिशला , ३८ वैष्टपुरेयि ३९ उष्ट्राक्षि , ४०. रेखा-यनि , ४१. कौटचक्षु , ४२ वाद्यापलेय , ४३ अवट , ४४ प्राचीनयोग्य , ४५ विमद , ४६ श्रौञ्चायन , ४७ श्रौञ्चाक्षिक , ४८ ध्राज , ४९. सौगोलि ५० हासजिह्व ; ५१ माधूल , ५२ स्थोमागौरी , ५३. भागलेय , ५४ वासिमादन , ५५ कटेरगि , ५६ लवेरणि , ५७. माध्योद , ५८ कौशा-म्बेय , ५९. नैवर्षि , ६०. पार्वेति , ६१ वैह्याप्मनि , ६२ निराणि , ६३ चधूल , ६४. बालक्ति , ६५ अन्त्यायन , ६६ दैर्घ्यचित , ६७ पचालव , ६८ पौष्मार , ६९. गाभ्यायन , ७० पाकानुमति , ७१ श्रोत्रिय ।

आश्वलायनमतेऽतिरिक्तनामानि—

१. जैमिनि , २ वाधूल , ३ मौन ४ मौक , ५ मित्रयुव , ६ शैतानि ।

विष्णुधर्मोत्तरपुराणेऽतिरिक्तनामानि

१ आशिपि , २ परिमण्डल , ३ वाह्यायन , ४ जिहित ,
५ वटायन , ६ वृषास्वरु , ७ होमजिह्वि , ८ शैलुकि , ९ प्राचीन-
योग्य , १० सातय , ११ क्रौञ्चायन १२ क्रौचाक्षि , १३ शक्रायन ,
१४ गौरक्षिति , १५ वैरिण , १६ शुनक , १७ सुत्र , १८ पूग ,
१९ व्याज , २०. व्यश्नुज , २१ प्रसव , २२ ऐरानुशातिक , २३. कौयोध ,
२४ पार्षति , २५ उपारीरु , २६ वशावर्णि , २७ तौलि , २८ दीधिन ,
२९ शिलापत्ति , ३० मृकायण , ३१ पाण्डरायि , ३२ सवृत्त्व , ३३. दार्भि ,
३४ त्रिनायनि , ३५ उलुन्वि ३६ पैप्पलायनि , ३७ शौकि , ३८ शौक्ति ,
३९ कोष्टि , ४० जिह्वशून्य , ४१ आज्यनेडिक , ४२ अशिकृत , ४३ ऋषि-
भय , ४४ अजात , ४५ पित्रायनि ४६ आत्रेय , ४७ योत्रिराध ,
४८. नासाथ ४९ चण्डभ ५० मौद्ग , ५१ रलि ५२ रोमाद ,
५३ कौशाम्बेयि , ५४ वृकाश्वकि , ५५ समदा , ५६ ह्येयि , ५७ गौ ,
५८ गजि , ५९ सवशाल ६ मुनि , ६१ चलवैरिण ६२. प्रौभ्यक्ष ,
६३ एकादशायनि ।

II. आङ्गिरसाः

मत्स्यपुराण

एते दश आङ्गिरसा सोमपायिन —

१ आत्मा , २ आयु , ३ दमन (वि० मन) ४ दक्ष , ५ सद
(वि० मद) , ६ प्राण , ७ हविष्मान् , ८ गविष्ठ (वि० आगविष्ठ) ,
९. ऋत १० सत्य (बौ० सयकय) ।

एते ऋषय गोत्रकरा —

१ बृहस्पति , २ गौतम ३ सप्तर्षि ४ उत्थय , ५ वामदेव ,
६ अजस्य (वि० अयस्य) ७. उशिन ।

गोत्रनामानि

१ उत्थय (बौ भा. का औचध्या) , २ गौतम , ३ तौलेय (का०
तालेय , वि० तैलज) ४ अभिजित , ५ सार्धनेमि (वि० बौद्धनेमि) ६ सलौ
गाक्षि , ७ क्षीर (बौ० क्षीरकारम्भा का० क्षीरकट वि० क्षीरोज) , ८ कौष्टिकि
(वि टांकि) , ९. राहुकणि (बौ० माश्व० राहुगणा , राहोहकि) , १०. सौपुरि. ,
११ कैराति १२. सामलोमकि (माश्व सौमराजकि वि० श्यारिलोमकि) ,
१३. पौषजिति (वि पौष्यजि) १४ भार्गवत (वि० भानुमाव) , १५ ऐरी
हय (वि० घडीबड) , १६ कारोटक , १७ सजीवी १८. उपचिन्दु , १९

सुरैपिण (वि० रथैपिणि), २० वाहिनीपति , २१ वेशालि २२ क्रोष्टा ,
 २३ आरुणायनि (का० अरुणि), २४ सोम , २५ अत्राय निरुसोरु ,
 २६ कीशल्य (वि० कौटिल्य), २७ रोहिण्यायनि (बौ० रौहिएया, का०
 रोहितायन), २८ रेवाग्नि , २९ मूलप (वि० मूलयोवाशु), ३० पाण्डु ,
 ३१ क्षपाविश्वकर (का० क्षपावीरषि, वि० क्षपादि), ३२ अरि (वि० करेरि),
 ३३ पारिकारारि ।

एते त्रिप्रवरान्विता ऋषय अंगिरा, सुवचोत्थ उशिजश्चेति,
 परस्परमवैवाह्या ।

३४ आत्रेयायनि ३५ सोवेष्ट्य (का० सौपिष्ट), ३६ अग्निवेश्य ,
 ३७ शिलास्थलि (का० शालास्थल) । ३८ वालिशायनि , ३९ चाराहि ,
 ४० , वाष्कलि , ४१ सोटि (वि० शाटि), ४२ त्रिणर्मि , ४३ प्रावहि
 (बौ० का० प्रावाहणेया वि० प्रावाहिः), ४४ आश्वनायनि , ४५ चाराहि ,
 ४६ बहिसादी , ४७ शिखाम वि (बौ० का० खारिप्रोवय, वि० खारगोवि),
 ४८ कारिकि (वि० कावाकि), ४९ महाकापि , ५० उडुपति , ५१ कौचकि ,
 ५२ धूमित , ५३ पुष्पान्वेपि , ५४ सोमतन्वि (बौ० सोमस्तम्भा, का०
 सोमस्तम्बि वि० सौमस्तम्भि), ५५ ब्रह्मतन्वि (वि० वितन्मिः का० ब्रह्मस्तम्बिः),
 ५६ सालडि (वि० सालुभि का० सालुटि), ५७ बालडि (वि० बालुभि का०
 बालुटि), ५८ देवरारि (वि० देवचारि), ५९ देवस्थानि , ६० हारिर्मि वि०
 हरिकर्णि), ६१ सरिद्धवि (वि० सभ्राङ्गिक), ६२ प्रावेपि , ६३ साद्य
 सुमीधि (वि० साभिमुग्नि), ६४ गोमेदगन्धिक (वि० गोमदगन्धिक बौ०, का०
 कौमुदगन्धिः), ६५ मत्स्याच्छाद्य (का० मात्स्यक्षोप, वि० मात्स्यक्वाय),
 ६६ मूलहर (का० मालोहर, वि० सालहर), ६७ फलाहार (का० हालोहार,
 वि० बलोहार), ६८ गाङ्गोदधि (का० गाङ्गोन्वि, वि० गाङ्गोदधिः),
 ६९ कौरुपति (वि० कौतपति), ७० कौरुचेत्रि , ७१ नायकि (वि०
 ताटाकिः), ७२ जैत्यद्रोणि (वि० जैत्यद्रोणि) ७३ जैह्वलायनि (का०
 जैत्वलायन वि० जैवालायनि), ७४ आपस्तम्बि , ७५ मौञ्जवृष्टि (वि० धर्मो
 जवृष्टि), ७६ मार्ष्टपिङ्गलि (वि० पाष्णपिङ्गलि), ७७ पैल (बौ० पौलेय,
 वि० पौल), ७८ शालङ्कायनि (वि० शङ्कुलायनि), ७९ मारुत ।

एतेषा त्रिप्रवरो भवति यथा—१—अङ्गिरा, २—बृहस्पति ३—भरद्वाज
 श्चेति । परस्परमवैवाह्याश्च ।

८०. यज्ञ्यायन (वि० यज्ञायना), ८१ योपचय (वि० योपयया);
 ८२. घात्स्यतरायण (वि० घात्स्यपरायणा), ८३. भ्राष्टृ, ८४ राष्ट्रपिण्डि

(वि० भ्राष्ट्रविन्दी) ; ८१ लैन्द्राणि (वि० नेद्रालि), ८६ सायमायनि ; ८७. क्रोष्टात्ति (वि० क्रोडि), ८८. बहुवोती , ८९ तालकृत् , ९० मधु-
रात्रह (वि० मायुरावत), ९१ लावट्टद् (वि० लापकृत्), ९२ गालविद् ,
९३. गाथि , ९४. मार्कटि (वि० मकंट), ९५. पोलमायनि (वि० पैलु-
कायन), ९६ रुन्दस (का० स्कार्द), ९७ चक्री , ९८. गार्ग्य ,
९९. श्यामायनि , १०० वालाकि (वि० बाललि), १०१. साहरि ।

एतेषा पञ्चाप्यप्रवरो भवति यथा—१. अंगिरा , २ बृहस्पति , ३. भरद्वाज ,
४. गरु , ५ सै-यश्चेति परस्परमवैवाह्या ।

१०२ कपोतर , १०३. स्वस्तितर , १०४ दाक्षि (वि० दर्भ),
१०५ शक्ति , १०६. पतञ्जलि , १०७ भूयसि , १०८ जलसधि ,
१०९ विन्दु (वि० विदु दण्डि), ११०. मादि , १११. कुसीदकि
(वि० कुशोतकि), ११२. ऊर्व , ११३ राजकेशी , ११४ वौषडि ,
११५ शसपि (वि० शशिबि), ११६. शालि , ११७. कलशीकण्ट ,
११८ कारीरय (वि० केरोरयि), ११९ काट्य (वि० काद्य), १२० धान्या-
यनि (वि० वाघ्यायनि), १२१ भावास्यायनि (वि० सावस्यायनि), १२२.
भारद्वाजि , १२३ सौबुधि (वि० सुबुध्या), १२४ लघ्वी , १२५. देवमति ,
१२६ अङ्गिरा (आ० आङ्गिरसा), १२७ दमवाह्या , १२८. उरुक्षय ,
१२९. परस्परायणु , १३० अपरिणि (अपरिभि), १३१ लौक्षि (लौगाभि),
१३२. गार्ग्ये , १३३. हरि (वि० हल), १३४ गालवि ।

एतेषा श्याप्यप्रवर यथा—१ अङ्गिरा , २. संकृति , ३. गौरवोतिश्चेति एते
सर्वे परस्परमवैवाह्या ।

१३५ बृहदुक्थ , १३६ वामदेव , १३७ अङ्गिरा , १३८ बृहदुक्थ
(का० बाह्दुक्थ), १३९ वामदेव , १४०. कुत्स , १४१ अकुत्स , १४२ अङ्गिरा ,
१४३ विरुप , १४४ रथीतर , (वि० रथनरा , रथीतरै रथीतरा अवैवाह्या),
१४५ विष्णुवृद्धि , १४६ शिवमति (वि० शगेमद्रि), १४७ जतृण ,
१४८ कत्तृण , १४९ पुत्र , १५० वैरपरायण (वि० वैवपरायणा) ।

एते त्रिप्रवरान्विता यथा—१—अङ्गिरा , २—मत्स्यदग्ध ३—मुहल ,
परस्परमवैवाह्या ।

१५१. हसजिह्व ; १५२ देवजिह्व , १५३. अग्निजिह्व , १५४
विराडप , १५५ अपाग्नेय (वि० अपानेय) १५६ अश्वयु , १५७ परण्य-
स्तावि , १५८ मौद्गल ।

एते ज्यार्षेयाः यथा १—अङ्गिराः २—तारिडः ३—मौदगल्यः, परस्परमवैवाह्याः ।

१५९. अपाण्डुः ; १६०. गुरु ; १६१. शाकटायनः १६२ प्रागथमानारी
(वि० प्रागथम. नारी) ; १६३. मार्केण्डः (वि० मर्कटः) ; १६४. मरणः (वि०
रमणः) ; १६५. शिवः (वि० शणः) ; १६६. कटुमर्कटपः (वि० काएवमार्कटयः)
१६७. नाडायनः ; १६८. श्यामायनः ।

एतेषां ज्यार्षेयप्रवरो भवति यथाः—१—अङ्गिराः, २—आजमीढः, ३—
कट्यश्चेति, परस्परमवैवाह्याः ।

१६९. अङ्गिराः ; १७०. आजमीढः ; १७१. कट्यः ; १७२. तित्तिरिः ;
१७३. कपिभूः ; १७४. गार्ग्यः ।

एतेषां ज्यार्षेयप्रवरः ; अङ्गिराः, तित्तिरिः, कपिभूश्चेति । एते परस्परमवैवाह्याः ।

१७५. ऋक्षः ; १७६. भरद्वाजः ; १७७. ऋषिवान् ; १७८. मानवः ;
१७९. मैत्रवरः (वि० मैत्रवचाः) ।

एतेषां पंचार्षेयप्रवरो भवति यथा १—अङ्गिराः (समरद्वाजः) २—बृहस्पतिः
३—मित्रवरः ४—ऋषिवान् ५—मानवश्चेति एते परस्परमवैवाह्याः ।

१८०. भारद्वाजः ; १८१. हुतः ; १८२ शौङ्ग (वि० कटाशुङ्गः) ; १८३.
शौशिर्यः (वि० शैशिर्यः) ।

एते द्वयामुष्यायणगोत्रजाः पंचप्रवरान्विताः, यथा—१—अंगिराः, २—भरद्वाजः,
३—बृहस्पतिः, ४—मौदगल्यः, ५—शैशिरश्चेति । एते सर्वे आङ्गिरसऋषिगोत्रकराः ।

बौधायनमतेऽतिरिक्तनामानि—

आयास्यः ; आणिकेयः ; काचाक्षः ; मूढरथाः ; स्वैदाहः ; कौमारवत्यः ;
तौण्डिः ; दार्भिः ; दैवकिः ; बाह्याः ; बौभ्याः ; तैपिकिः ; सात्यकः ; नैऋष्टपिः ;
किलालयः ; कारुणिः ; काठोरिः ; कासिकाक्षिः ।

एतेषां ज्यार्षेयप्रवरो भवति यथा—१. आङ्गिरसः ; २. आयास्यः ;
३. गौतमश्चेति ।

बौधायनः ; शरद्वन्ताः ; अभिजिताः ; सौमुचयः ; सौम्यायनाः ;
औपविन्दवः ; गुणयः ; मापण्यः ।

एते ज्यार्षेयाः ; आङ्गिरसः, गौतमः, शरद्वन्तेति ।

कौमण्डाः ; मन्धरेपणाः ; मासुपक्षाः ; काष्ठरेपयः ; अञ्जायनाः ;
याजायनाः ।

एतेषा पञ्चार्पेयप्रवरो भवति, आङ्गिरस, औचध्य ; काक्षीवत ; गौतम, कौमण्डश्चेति ।

दीर्घतमस पञ्चार्पेया, आङ्गिरस, औचध्य ; काक्षीवत ; गौतम ; दीर्घतमसश्चेति ।

औसनसा, दिश्या ; प्रशस्ता ; स्वरूपास्या, महोदरा ; विमंहता, निहुता ; औशनस ।

एतेषा त्र्यार्पेयप्रवरो भवति—आङ्गिरस, गौतम, औशनसश्चेति ।

कारेणपालय, वास्तव्या, श्वेतीया, पोञ्जिष्ठा, औदजायना ; मधुक्षरा ; अजगन्ध ।

एतेषा त्र्यार्पेयप्रवरो भवति आङ्गिरस, गौतम, कारेणपालश्चेति ।

क्षाम्यायणा, मागण्डा, देवाश्वा ; उद्धव्या ; प्राग्यशय, चाहलवा, वाध्योगा, वासिनायना, तौदेहा, आत्रा, औत्ता, भूरय, परिणद्धेधा ; केशस्वेया ; सौद्वय, उरूढा, औमय, वयोक्षिभेदा, अग्निवेशा, वेश्याशठा, गौरियायना, श्वेलका, तनरुर्णा ; ऋक्ता ; माणभिद्या ; काष्ठोदका, उपलय, वैला, स्वारुणादय, भरुण्डेय, भद्राधय, सौरभरा, शुगा, देवमतय, इषुमता, वौदोदमेधय, कल्माश्वराज, तम्भिसद्य, उपवृत्त, पराहरय, बलभीकय, रुद्राङ्गपथ, शालाहलय, वेदवेला, नृत्तायना ; शलालय, शार्दूलय, काक्षला ; वाष्कला, सध्यकधा, कौण्डायना, कौण्डल्या, ब्रह्मस्तम्भा, राजस्तम्भा, अग्निस्तम्भा, धायुस्तम्भा, सूर्यस्तम्भा, विष्णुस्तम्भा, यमस्तम्भा, इन्द्रस्तम्भा, आपस्तम्भा, (ये चान्ये स्तम्भशब्दान्ता), आरणसिन्धु, शिखायना, भामाण्य, कुक्ता, कौमाक्षय, नैतुतय, दार्भय, श्यामेया, मत्सकाया, कारुणायना, कारुपथय, कारिपायणा, कायल्या ।

इत्येते भरद्वाजा, तेषा त्र्यार्पेय प्रवरो भवति आङ्गिरस, बार्हस्पत्य, भारद्वाजश्चेति ।

रीक्षायणा, कपिला, शपिला, शैपिला, वैपिण्डि, कीधुम ; अग्निजिह्वा, कण्ठी, सूत ।

एतेरीक्षायणा तेषा पञ्चार्पेय, प्रवरो भवति आङ्गिरस, बार्हस्पत्य ; भारद्वाज, बान्दन, मातयचसश्चेति ।

नर्गा ; सोमरायणा, समीनाय, गन्धरायणा ; बाहुलकय ; भ्रष्टय, भृष्टुभिदय, फोष्टकय, सौयामुनि, भाजिताक्षय, दोषपचय,

सत्यपचय , जायावता , घाटा , शाखायनय , साप्रह्वान, तुल्य , वेणु
हानि , सोहर्तामारी , पौचक , वाभ्याराजवत ।

इत्येते गर्गा , तेषा पचार्पेय , त्र्यार्पेयो वा प्रवरो भवति यथा
आङ्गिरस , बार्हस्पत्य , भारद्वाज , गार्ग्य , सैन्येति । आङ्गिरस , सैन्य ,
गार्ग्यश्चेति वा ।

हरिता , साख्या , उदभ्य , सौभगा , भैरवा , ममनायु ,
लावादर , महोदर , नैमिश्रय , मिश्रोदरा , कौतपा , कारीपय , कौलय ,
पौलय , पौडल , माधूय , मान्धातु , मण्डितारि ।

इत्येते हरिता , तेषा त्र्यार्पेयप्रवरो भवति आङ्गिरसाम्बरीप
यौवनाश्वश्चेति ।

कण्वा , ओपमर्कम्नायना , कला , पौलहलिन , माञ्जिमाजय ,
मौञ्जिगन्धा , विजवाजया , वाजश्रवस ।

इत्येते कण्वा , तेषा त्र्यार्पेयप्रवरो भवति आङ्गिरसजमीढमाण्वश्चेति ।

रथीतरा , हस्तिदासि , काह्वायना , नैतिरक्षय , शैलालय भैलि ,
भिलीभायना , सावहवा , भैक्षवाहा , हैमगवा ।

इत्येते रथीतरा , तेषा त्र्यार्पेयप्रवरो भवति आङ्गिरस , वैरूप ,
राथीतरश्चेति ।

मुद्गला , हिरण्याक्षा , ऋपभामिता , गयोविश्वायना , दीर्घजङ्घा
जङ्घास्तरणविन्दव ।

इत्येते मुद्गला , तेषा त्र्यार्पेयप्रवरो भवति आङ्गिरसभाम्याश्व
मौद्गल्यश्चेति ।

विष्णुवृद्धा , शठमर्पणा , भद्रणा , मद्रणा , घादरायणा , भत्स
प्रायणा , सात्यकि , सत्यद्वायन , नैतुद्या , तुत्याभरण्या , वैमाडा ,
देवस्थातय ।

इत्येते विष्णुवृद्धा , तेषा त्र्यार्पेयप्रवरो भवति आङ्गिरस पौरुकुत्स ,
प्रासदस्यवश्चेति ।

सकृतय , मलका , पौल , तण्डि , शम्बु , शैम्भवय परिभावा ,
तारकाद्या , हारिणीवा , पैणाया , श्रौतायना आप्रायणा आध्रापय , पूतिमाया ।

इत्येते संकृतय , एते त्र्यार्पेया , आङ्गिरस साकृत्य गौरवीतश्चेति ।

कपय , वैतला , ऐतिशायना , पतञ्जना , तरसिना , ताडिना ,
भोजसिन , कासवरा , करसिरण्डा , मौपीतकि सागसख , पौष्पय ।

एते कपयस्तेषां ज्यार्पेयः प्रवरो भवति आङ्गिरसः, आमहयः, औरुक्षयश्चेति ।

आपस्तम्बमतेऽतिरिक्तनामानि—

भारद्वाजानां ज्यार्पेयप्रवरो भवति—आङ्गिरसः, बार्हस्पत्यः, भारद्वाजश्चेति । एष एवाविकृतः कुक्राग्निवेश्योर्जायनानां सर्वेषां च स्तम्भस्तम्ब-शब्दान्तानाम् । अथ द्वयामुष्यायणानां कुलानां यथा शुंगशैशिरयः ; भरद्वाजशुंगाः ; कताशैशिरयः ।

तेषां पञ्चापेयः प्रवरो भवति—आङ्गिरसः, बार्हस्पत्यः, भारद्वाजः, कात्य ; आत्कीलश्चेति ।

ऋक्षाणां पञ्चापेयः प्रवरो भवति—आङ्गिरसः ; बार्हस्पत्यः ; भारद्वाजः ; वान्दनः ; मातवचसश्चेति ।

अथ कपीनां ज्यार्पेयः आङ्गिरसः ; आमहीयवः औरुक्षयश्चेति ।

अथ गर्गाणां ज्यार्पेयः प्रवरो भवति - आङ्गिरसः ; गार्ग्यः ; शैन्यश्चेति ; भरद्वाजमुहैके अंगिरसस्थाने भारद्वाजगार्ग्यशैन्यश्चेति ।

हरितानां ज्यार्पेयः प्रवरो भवति—आङ्गिरसः ; आम्बरीषः ; यौवनाश्वश्चेति ।

मान्धानारमुहैकेङ्गिरस स्थाने—मान्धात्राम्बरीष यौवनाश्वश्चेति ।

कुत्सानां ज्यार्पेयः प्रवरो भवति—आङ्गिरसमान्धात्रकौत्साश्चेति ।

आजमीढाः ; काण्वाः । तेषां ज्यार्पेयः प्रवरो भवति—आङ्गिरसाजमीढ-काण्वाश्चेति ।

विरूपा रथीतराः—तेषां ज्यार्पेयः प्रवरः—आङ्गिरस-वैरूप-पार्षदश्वाश्चेति ।

अष्टादंष्ट्रमुहैकेङ्गिरसस्थाने ब्रुवते—आष्टादंष्ट्रवैरूपपार्षदश्वाश्चेति ।

मुद्गलानां ज्यार्पेयः प्रवरः—आङ्गिरसभार्म्यश्वमौद्गल्यश्चेति ।

विष्णुवृद्धानां—ज्यार्पेयः—आङ्गिरसपौरुत्सत्रासदस्यवाश्चेति । एष एवाविकृतः शठमन्द्रणभद्रणमन्द्रवादरायणापमित्यौपगविसात्यकिसात्यकाम्या-रणिनितुंदादीनामिति ।

आश्वलायनमतेऽतिरिक्तनामानि—

भरद्वाजाग्निवेश्यानाम्—आङ्गिरसः ; बार्हस्पत्यः ; भारद्वाजश्चेति । मुद्गलानाम्—आङ्गिरसभार्म्यश्वमौद्गल्यश्चेति ; विष्णुवृद्धानाम्—आङ्गिरसपौरुत्सत्रासदस्यवश्चेति । गर्गाणाम्—आङ्गिरसबार्हस्पत्यभारद्वाजगार्ग्य-शैन्यश्चेति, आङ्गिरमशैन्यगार्ग्याश्चेति वा ।

हरितः; कुत्सः; पिङ्गः; शङ्खः; दर्भः भैमगवः। तेषां त्र्यार्षेयप्रवरो भवति—आङ्गिरसाम्बरीपयौवनाश्वश्चेति ।

मान्धातारं हेके ब्रुवतेऽतीत्यांगिरसं—मान्धात्राम्बरीपयौवनाश्वश्चेति ।

संकृतिः, पूतिमापः, शाम्बुः, शैवगवाः—तेषां त्र्यार्षेयप्रवरो भवति—आङ्गिरसगौरिधीतसांकृत्यश्चेति । शक्तिर्या मूलं—शाकृत्यगौरिधीतसांकृत्यश्चेति ।

काण्वानाम्—आङ्गिरसाजमीढकाण्वश्चेति ।

घोरमुहेके ब्रुवते—अवकृष्याजमीढमाङ्गिरसघोरकाण्वश्चेति ।

कपीनां—आङ्गिरसामहय्यवौरक्षसाश्चेति । अथ य एते द्विप्रवचना यथैतच्छ्रौंगशैशिरयः; भरद्वाजाशौङ्गाः कताशैशिरयस्तेषामुभयतः प्रवृणीतैरुमितरतो द्वावितरतः द्वौ वेतरस्त्रीनितरतो न हि चतुर्णां प्रवरोऽस्ति न पंचानामतिप्रवरणम् । आङ्गिरसवार्हस्पत्यभारद्वाजकात्यात्कीलश्चेति ।

कात्यायनमतेऽतिरिक्तनामानि—

कांचाक्षिः; तौष्टिः; नैषकिः; उपविन्दुः; मान्धर्यः; दीर्घतमा ।

एषां त्र्यार्षेयः प्रवरः अङ्गिरसः; औत्तथ्यः; दीर्घतमसश्चेति ।

कटूकरः; सैधवः; साङ्करः; सौमिनी; यौपिण्डिः; भागलः; तुण्डः; कुण्डवः; अङ्गायनकः; पार्थिवः; मौदहायनः; सरावाः; काटिल्यः; कौटिल्यः; नरोहित्यः; नीचयः; वसिमूल्यः; वासपुष्पयः; वासस्तेवयः; वासधूपयः; करेलः; कराली ;

एतेषां त्र्यार्षेयप्रवरो भवति—आङ्गिरसः, औत्तथ्यः, गौतमश्चेति ।

औशिजः; करसोगिण्यः; मार्कण्डिः; सौगेयः; शौङ्गिः; वावाश्रौगिरधिः; ऐपुमतिः; साज्यङ्किः; काञ्चकिः; कायनाः; नैतुण्डिः; धौवकिः; तौत्वलिः; वैपुगद्वेषिणः; सौबुद्धिकाः; भारद्वाजः; औदमेधिः; देवमतिः; देवागारिः; ध्राङ्गविः; धौगेयः; सात्यमुग्रिः; जैत्वलायनाः; काण्यंविजलिः; सौजपृश्निः; पौलिः; राङ्गलायनाः ।

इत्येषां अविवाहः । तेषां त्र्यार्षेयः प्रवरो भवति—यथा आङ्गिरसः, वार्हस्पत्यः, भारद्वाजश्चेति ।

कालायनाः, केशमथः, वस्ततरायणाः; भ्राष्ट्रविन्दवः, शालङ्कायनाः; कौलास्त्रः; क्रियाश्वाः; क्रीवः; कालकृत्; मातुलः; यावकृत्; भाल्लविः; औपमर्कटः; प्रत्संगाः; पैगलायनाः; श्यामाः; साम्परिवाराः ।

तेषामविवाहः । एषां पञ्चार्पेयप्रवरो भवति—आङ्गिरसः, बार्हस्पत्यः, भारद्वाजः, शैन्यः, गार्ग्येति ।

तित्तिरिः ; कपिभूमिः ; खन्दिनः ; गर्गाः ; इत्येतेषामविवाहः ; तेषां त्र्यार्पेयप्रवरो भवति—आङ्गिरससैन्यगार्ग्याश्चेति ।

कपिस्तरिः ; स्वस्तिरः ; विन्दुः ; दण्डिः ; शक्तिः ; पतञ्जलिः ; भोजसी ; तैवरंधिः ; चैतकिः ; उर्ध्वस्तः ; राजकेशिः ; कलानिकः ; टङ्कोरीरिः ; वान्यायनः ; कात्यायनः ।

इत्येतेषां त्र्यार्पेयप्रवरो भवति—आङ्गिरसामहय्यौरुक्षयश्चेति ।

संकृतिः ; पूतिमापः ; ताण्डिः ; शम्बुः ; सैवगवः ; जानकिः ; तैराधारतव्यः ; आर्षभिः ; चारायणिः ; साहिगांगिः ; लौक्षिः ; तालानाः ।

इत्येतेषामविवाहः ; तेषां त्र्यार्पेयप्रवरो भवति यथा—आङ्गिरससांकृत्य-गौरवीताश्चेति ।

लोमायनाः ; हरितः ; कौत्सः ; पैगः ; दाभ्यः ; शांसः ; भैमगवः ; हात्यदासिः ; वात्स्यपाणिः ; माद्रिकाः ; लावेरणायः ।

इत्येतेषामविवाहः ; एषां त्र्यार्पेयप्रवरो भवति—आङ्गिरसः ; आम्बरीषः ; यौवनाश्वश्चेति ।

अथ विष्णुवृद्धाः ; शतपत्रिणः ; पुत्रिणिः ; वादरायणाः ।

इत्येतेषामविवाहः ; तेषां त्र्यार्पेय प्रवरो भवति—आङ्गिरस पार्षदश्च ; राथीतरेति । राथीतराणां त्र्यार्पेय प्रवरो भवति । आङ्गिरस ; वैरूप ; राथीतरेति ।

पुरुकुत्सानां त्र्यार्पेयः प्रवरो भवति । आङ्गिरस पौरकुत्स त्रासदस्यवेति ।

वृहदुक्थवामदेवः ; इत्येतेषामविवाहस्तेषां त्र्यार्पेयः प्रवरो भवति आङ्गिरसबार्हदुक्थवामदेवेति ।

हिरण्यस्तम्बिः ; सात्यमुग्निः ; मौद्गलाः ।

इत्येतेषामविवाहः तेषां त्र्यार्पेयः प्रवरो भवति आङ्गिरसः ; भार्ग्यश्च ; मौद्गल्य इति ।

भरण्डाः ; हिरण्डाः ; शाकटायनाः ; प्रागदसौनारी ; मर्कटः ; रमणः ; शणः ; कण्वाः ; मार्कट्याः ; रमणाः ; शाणायणाः ।

इत्येतेषामविवाहः तेषां त्र्यार्पेयः प्रवरो भवति आङ्गिरसाजमीढकाण्वेति ।

अथेमानि द्व्यामुण्यायणकुलानि भवन्ति ।

भरद्वाजाः ; कताः ; शौङ्गाः ; शैशिराः ।

इत्येतेषामविवाहः तेषां पञ्चाप्येयः प्रवरो भवति आद्विरसः ; वार्हस्पत्यः ; भारद्वाजः ; शौङ्गः ; शैशिर इति ।

कपिलाः ; शवराः ; विभिण्डः ; कीथुमः ; अग्निजिह्वो ; कर्णः ; सुतः ; बृहद्भरद्वाजाः ।

इत्येतेषामविवाहः । तेषां पञ्चाप्येयप्रवरो भवति—आद्विरसः ; वार्हस्पत्यः ; भरद्वाजः ; वान्दनः ; मातवचसश्चेति ।

विष्णुधर्मोत्तरेऽतिरिक्तनामानि—

माचीयः ; जागालिः ; डायनिकशेरुः ; वायुः ; अंशुः ; गुल्मयोवांशुः ; स्तम्भयोपांशुः ; क्षीरमारण्डिः ; उष्ट्राजिष्टः ; कशीवान् ; उपाजिः ; सालुभिः ; ऋषिवर्णः ; सभाकायिः ; अंशुमतिः ; भार्वाकैयूरिः ; नैमुल्विः ; पुपाधयः ; वाध्यः ; शाटोकिः ; धौवायिः ; शाक्ती ; कार्पी ; भालविप्रेषः ; मृत्संशः ; भृगुः ; शौम्बाटिः ; शकलः ; काण्वः ; संकृतिः ; त्रिमार्ष्टिः ; शेधूः ; शैपविः ; तण्डिः ; जानकिः ; तैलकाद्रव्यः ; नारायणिः ; हरीतरु ; कौत्स्य ; पौग्य ; हस्तिदम्भ ; वात्स्यमालि ; मान्द्रिः ; गालि ; गवेरण ; भीमवेश ; शांख्यदर्भि ; प्रडिन्व ; सान्त्यमुग्धि ; हिरण्यस्तम्बि ; मोहजिह्वः ; ज्यमयः ; उरुण्ड ; भुरुण्ड ; रामवण ।

III. अत्रिवंशः

१. कर्दमायनि (बौ. का. कामर्वापनयः ; वि. कर्पूरायणः) ; २. शाखेयाः (का. शाखलयः) ; ३. शरायणाः (वि. शाराहणाः) ; ४. उद्दालकिः (वि. शैवालकिः) ; ५. शौणकर्णिः (वि. शौनवर्णिः) ; ६. शौकतवः ७. गौरग्रीवाः (का. कौरग्रीविः) ; ८. गौरजिनः ; ९. चैत्रायणः (का. जैत्रायणः ; वि. मैत्रायणाः) ; १०. अर्द्धपण्याः ; ११. वामरथ्याः (बौ. वामरथिनः) ; १२. गोपन्ता. (बौ. गोपवन्ता.) ; १३. ताकिविन्दवः (बौ. तृणविन्दवः) ; १४. वाणजिह्वः ; १५. हरग्रीतिः ; १६. नैद्राणिः ; १७. शाकलायनिः (वि. शाकटायनः) ; १८. तैलपः (का. तौलेयः. वि. तैलेयः) ; १९. वैलेयः (का. वि. वौलेयः) ; २०. अत्रिः ; २१. गोणीपतिः (बौ. गाणिपटयः ; वि. गौणीमतिः) ; २२. जलदः ; २३. भगपादः (बौ. भागपथः ; का. भागमादयनः) ; २४. सौपुष्पिः २५. छान्दोगेयः (का. छान्दोगिः) ।

एतेषां त्र्याप्येयः प्रवरो भवति—श्यावाश्वः ; अत्रिः ; आर्चनानसश्चेति, एते परस्परमवैवाह्याः ।

२६. दाक्षिर्वलिः (बौ. दाक्षिः ; वि. दाक्षर्वलिः ; का. दक्षव्यालिः) ; २७. पर्णयिः ; २८. उर्णनाभिः (का. अर्णनाभिः, वि. धौर्णनाभिः) ; २९. शिलार्दनिः

(वि सिलिमिलि), ३० वीनवापी (वा वैजवापि), ३१ शिरीष ,
३२ मौञ्जकेश , ३३ गविष्टिर , ३४ भलन्दन ।

एतेषा ज्यार्षेयप्रवरो भवति अत्रि , गविष्टिर , पूर्वातिथिश्चेति ।

३५ कालेय (वि हलेय), ३६ सगालेय (का. वावेय),
३७. वामरथ्य (वि वाममध्य), ३८ धात्रेय (वि. गोत्रेय), ३९ मैत्रेय

एतेषा ज्यार्षेयप्रवरो भवति यथा—अत्रि , वामरथ्य , पौत्रिकश्चेति ,
परस्परमवैवाह्याश्च ।

बौधायनमतेऽतिरिक्तनामानि—

भूरय , थादि (द्यादि), थान्दोगि (द्यादोगि) पौष्टिका , मौद्गनय
(माङ्गलय), सैवा , द्यगला , द्यागता , मालरुच , व्यालय , सायच्यानय
(शाम्वन्यायना), तैदेहा , द्रोणभावा , शिशुपाला , कृष्णात्रेया , गौरात्रेया ,
रक्तात्रेया नीलात्रेया , श्वेतात्रेया , श्यामात्रेया , महात्रेया , हलात्रेया ,
सौभ्रेया , वैतभावा (वैतभावय) शौद्रेया कौण्डेया (कौद्रेया), आनीलायना ,
आनङ्गि , मानङ्गि , गौरङ्गि (दौरङ्गि) औरङ्गि , सौरङ्गि , पुष्पय (सौपुष्पय),
सैष्पय (शाह्वयेया), सावेतायना , भारद्वाजनय (भारद्वाजायना), इन्द्रातिथि ।

एतेषा ज्यार्षेय प्रवरो भवति यथा—आत्रेय , अर्चनानस ,
श्यावाश्च इति ।

वाग्भूतका , एतेषा आत्रेय आर्चनानस , वाग्भूतकेति (वादभूतक),
ज्यार्षेयप्रवरो भवति ।

मुद्गला , व्याधिसधि (व्यालिसधय), स्वर्णवा (धौणवापय), बौधाक्षा ,
गविष्टिरा , वैतवाहा (वैजवापा), सिरीषय , शालिमन (शालिमत), गौरित्र ,
गौरक्य , वायवया ,

एतेषा , आत्रेय , आर्चनानस , पूर्वातिथिश्चेति ज्यार्षेयप्रवरो भवति ।

आपस्तम्ब —

अथात्रोणा ज्यार्षेयः आत्रेयाचनानसश्यावाश्वश्चेति । अथ गविष्टिराणा ज्यार्षेयः
आत्रेयाचनानसगाविष्टिरेति ।

अथातिथीना ज्यार्षेय आत्रेयाचनानसातिथेति । एष एवाविकृतो वामरथ्य-
सुमगलबीजवापानाम् ।

कात्यायनमतेऽतिरिक्तानामानि—

आर्षसाहरय , मीदगलावि , आहायना , वीणेय , पयना (गोपयना) , शावि , दिविवि , शौनवणिं , सीभुतय , विवादु , तत्रवाहा , मित्रस्व , आजानवी , पतशन , सदर्णवृत , भालवना , वेवेय , श्रीमिथ , हादेय (हालेय) , यामरय्य ।

आश्वलायन —

अग्नीणाम्-आग्नेय , आर्चनानस , गाविष्ठिरश्चेति त्रिप्रवरो भवति , पूर्वातिथय - आग्नेय , आर्चनानस , पूर्वातिथिश्चेति त्रिप्रवराविता ।

IV. कुशिकवंशः

मत्स्यपुराणम्

१ सोम , २ विश्वामित्र , ३ देवरात , ४ वैवृतिगालय (का० चैविति , आ० चिकित , वि० चैविति) , ५ वतण्ड (का० वत्तण्ड) , ६ सलङ्क (का० शलकुवाध) , ७ अभय , ८ आयतायन (वि० का० आश्वलायना) , ९ श्यामायना , १० याज्ञवल्क्या , ११ जावाला , १२ सैन्धवायना (का० सेधुवायना , वि० सैघनायन) , १३ वाभ्रव्या (वि० दाभ्रव्या) , १४ करीपा , १५ सश्रुत्या (का० सौश्रुता , वि० सौश्रुत्या) , १६ सश्रुता , १७ चल्पा (का० आलोप्या वि० औलूपा) , १८ औपगहया (वी० औपदहनय का० अपगहनय वि० औपगवय) , १९ पयोदजनपादपा (पायोदरय) , २० खरवाच (वि० खरवाधा) , २१ हलयमा , २२ साधिता २३ वास्तुकौशिका ।

एतेषा अर्पेयप्रवर यथा—विश्वामित्र , देवरात , उद्दालश्चेति । एते परस्परमवैवाह्या ।

२४ देवश्रवा , २५ सुजातेया , २६ सौसुका २७ वारुणयन्ता , २८ वैदेहराता , २९ कुशिका ।

एतेषा अर्पेय प्रवरो भवति यथा देवश्रवस , देवरात , विश्वामित्रश्चेति एते परस्परमवैवाह्या ।

३० घनञ्जय , ३१ कपर्देय , ३२ परिकूट (वि० परिकुष्ट) , ३३ पाणिनि , ३४ विश्वामित्र (मार्गमित्रा) , ३५ आद्य , ३६ मधुच्छन्दस ,

एतेषा अर्पेय प्रवरो भवति यथा विश्वामित्रः , मधुच्छन्दस , अधमर्षणश्चेति । एते परस्परमवैवाह्या ।

३७ कमलायजिन ; ३८ अश्मरथ , ३९ चञ्चुलि ।

एतेषां त्र्यार्षेयप्रवर विधामित्र , आश्मरथ , वधुलश्चेति । एते परस्परमवैवाद्या ।

४० विश्वामित्र , ४१ लोहिता ४२ अष्टक , ४३ एतयोर्द्वौ प्रवरौ स्मृतौ विधामित्र पूरणश्च ।

४३ उदरेणु (वि० उदरेण्ड) , ४४ ऋक् (व० वयव) , ४५ उदाग्रहि (औदवाहि) , ४६ शाटयायनि , ४७ कारीराशी (वि० करीरामि) , ४८ शालङ्कायनि , ४९ लायकि , ५० मीजायनि । एतेषां त्र्यार्षेयप्रवरौ भवति—खिलिखिलौ , विद्य , विश्वामित्रश्चेति । एते परस्परमवैवाद्याश्च ।

वौधायनमतेऽतिरिक्तनामानि—

पार्णजङ्घा , वारक्या , औदलि , माणि , वृहदग्नि , आलवि , आघट्टि , आपद्यपा , कामन्तका , वट्कय , चिकिता , लामनायना , साङ्कायना , रौमागौरा , सौगन्तय , यमहता (यमदूता) , आनभिन्ना , तारनायना , औवला , धितण्डानुपलय , मौश्रय , उदपरि , भाष्टेया (भाष्टक्य) , श्यामेया , चैत्रेया , तालावता (शालावता) , मयूरा , सौमित्य , अश्विवन्तवय , स्येतन्तायना (श्वेतन्तव) , अनूनन्तव (मनुतन्तव) , वाघ्नव्या , कालाया (कपिलेया) , उत्सरय ।

एते कुशिका तेषां त्र्यार्षेयप्रवरौ भवति , वैश्वामित्र , दैवरात्त , औदलेश्चेति ।

अण्डक्य (दाण्डक्य) , चात्रगर्णयिना (चात्रगर्मायिना) , वाजायना , वासय ।

एते लोहिता , तेषां त्र्यार्षेयप्रवरौ भवति , वैश्वामित्र , आष्टक , लौहितश्चेति ।

रौक्षका , रोहदला , रेवणा (रेणवा) ।

तेषां त्र्यार्षेय प्रवरौ भवति वैश्वामित्ररौक्षरैवणेति ।

वैश्वामित्र , दैवश्रवस दैवतरस , मतिज्योति , ज्यामकायन कालकायनिन ।

तेषां त्र्यार्षेयप्रवर यथा वैश्वामित्र , दैवश्रवस , दैवतरसश्चेति ।

क्ता , सैरिन्धा , करभा , जायना (वाजायना) , शिशिरा (शैशिरेया) , कौकृत्य , पिण्डग्रीवा , नारायणा , रात्र्या (नाराट्या) ।

इत्येते कतास्तेषां ज्यार्षेयप्रवरो भवति वैश्वामित्रकात्याक्षीलेति ।

आश्वायतायनाः ; कौल्याः ; पुष्टाक्षाः ; महाक्षाः ।

एते धनञ्जयाः तेषां ज्यार्षेयप्रवरो भवति वैश्वामित्रमाधुच्छन्दस-
धनञ्जयेति ।

अजायनास्तेषां ज्यार्षेय प्रवरो भवति । वैश्वामित्रमाधुच्छन्दसाजेति ।
अघमर्पणाः ; कौशिकाः ;

तेषां ज्यार्षेय प्रवरः वैश्वामित्राघमर्पणकौशिकेति ।

इन्द्रकौशिकाः तेषां ज्यार्षेयप्रवरः वैश्वामित्रैन्द्रकौशिकेति ।

आपस्तम्बमतेऽतिरिक्तनामानि—

दैवराताः ; चिकितः ; मनुतन्त्र्यः ; आलकिः ; आरकिः ; औलुकः ;
वृहदग्निः ; श्यालावतः ; कालभव ।

एतेषां ज्यार्षेयप्रवरो भवति वैश्वामित्रदैवरातौदलेति ।

श्रोतस्कामक्यनाः ; एषां ज्यार्षेयप्रवरो भवति वैश्वामित्र ; दैवश्रवसः ;
दैवतरसश्चेति ।

कात्यायना एषां ज्यार्षेयः प्रवरः वैश्वामित्रकात्याक्षीलेति ।

अघमर्पणाः कुशिकास्तेषां ज्यार्षेय प्रवरः—वैश्वामित्राघमर्पणकौशिकेति ।

कात्यायनमतेऽतिरिक्तनामानि—

तान्तकः ; अयश्रुपाणिः ; (कारीषि) सम्मत्या. (साकृत्या.), पार्णय ; क्षरय ;
पापदोलि ; एतेषामेवाविवाह । तेषां ज्यार्षेयप्रवरो भवति वैश्वामित्रदैवरातौ-
दलेति ।

दैवरात ; दैवश्रवस ; दैवतरस ; सौमुकः ; कौमुदायना ।

एते कुशिकास्तेषामविवाह । तेषां ज्यार्षेय प्रवरो भवति वैश्वामित्र-
दैवतरसदैवतरसेति ।

अजा ; मार्गमित्यय ; माधुच्छन्दसः ।

तेषां ज्यार्षेयप्रवरो भवति । वैश्वामित्रमाधुच्छन्दज्योतिरिति ।

कमदक ; पार्थिव ।

एतेषां ज्यार्षेयप्रवरो भवति । वैश्वामित्रमाधुच्छन्दसधनञ्जयेति ।

कामुकायनि ; बन्धुला ; कुशिका ।

एतेषां ज्यापेय प्रवरो भवति वैश्वामित्र ; आश्वमेधः ; बाधूलश्चेति ।

अघमर्पणा. कौशिकाः,

तेषां ज्यापेयप्रवरो भवति वैश्वामित्राघमर्पणकौशिकेति ।

श्रौदुम्बरी ; शैशि ; दैकायनि ; तैयनि ; कायनि ; तार्क्ष्यायणि ;
तारुण्यायणि ; कात्यायनि कारिलादि ।

इतिकृता एतेषां ज्यापेयप्रवरो भवति वैश्वामित्रमात्यात्कीलेति ।
त्रीणि रैवणकुलानि भवन्ति काश्व ऐतरत्यनखोद्वहयश्चेति ।

इत्येषामविवाहः । एषां ज्यापेय प्रवरो भवति वैश्वामित्रगाधिनरैवणेति ।

आश्वलायनमतेऽतिरिक्तनामानि—

चिकितः ; गालवः ; कालवः ; मवरत' (मनुवन्तु) , कुशिका ।

एषां वैश्वामित्रदैवरातौदलेति त्रिप्रवरो भवति ।

श्रौमत् ; कामकायन —

एतेषां ज्यापेय प्रवरो भवति वैश्वामित्रदैवश्रवसदैवतरसेति ।

धनञ्जयानां वैश्वामित्रमाधुच्छन्दसधानञ्जयेति त्रिप्रवरो भवति ।

अजानां वैश्वामित्रमाधुच्छन्दसाज्येति त्रिप्रवरो भवति ।

अष्टकानां वैश्वामित्रमाधुच्छन्दसाष्टकेति त्रिप्रवरो भवति ।

पूरणपरिधापयन्तानां वैश्वामित्रदैवरातपौरणेति त्रिप्रवरो भवति ।

रोहिणानां वैश्वामित्रमाधुच्छन्दसरौहिणेति त्रिप्रवरो भवति ।

कृतानां वैश्वामित्रमात्यात्कीलेति त्रिप्रवरो भवति ।

अघमर्पणानां वैश्वामित्राघमर्पणकौशिकेति त्रिप्रवरो भवति ।

रेणूनां—वैश्वामित्रगाधिनरैवणेति त्रिप्रवरो भवति ।

शालङ्कायन ; शालाक्ष , लोहिताक्षः ; लोहित ; जहु ।

एषां वैश्वामित्रशालङ्कायनकौशिकेति त्रिप्रवरो भवति ।

V. कश्यपवंशः

मत्स्यपुराणम्

१ आश्रायणि (का० आश्रायणा., वि० आश्रायणा.) ; २. ऋषिगण
(बी० विषागणा का० विषागणा वि० ऋषगणा), ३. मेपकी (का० मीपक वि०

मेपक,) ; ४. इटिकायना (बौ० ऐतिशायना; वा० अतिशायना.) ; ५. उदप्रजा ; ६. माठराः (बौ० मठरा. वा० मासरा) ; ७. भोजा (वा० वि० गोजा.) ; ८. विनय-
लक्षणा (वि० विरथलक्षणा) ; ९. शालाहलेया ; १०. कौरिष्टा (वा०
कैरंजा वि० कोरिण्या.) ; ११. कन्यका (वि० चौकन्या) ; १२. आसुरायणा
१३. मृगया (वि० मृगयन) ; १४. भुतयाः (वि० धोतस.) ; १५.
भोजयापना. (वि० भौसतापना) ; १६. देवयाना (वा० देवपाता. वि० देवयाता.) ;
१७. गोमयाना (बौ० गोमेवायनाः वि० गोपयाताः) ; १८. अधश्छाया. ; १९.
कात्ययना (वि० ताकयानाः) ; २०. शाक्याणाः ; २१. बर्हियोग. (वि०
भभिपोगा) ; २२. गदायना ; २३. भयनन्दिः ; २४. महाचक्रि. (का०
महाचक्रधर्मो) ; २५. दाक्षपायन (बौ० दाक्षमाणयः वा० दक्षपाणय वि० दाक्ष-
पाणय) ; २६. योधयाना ; २७. कार्तिवयः ; २८. हस्तिदानाः (का० हस्तिदासि
वि० हास्तिदासा.) ; २९. वात्स्यायनानिः (का० वात्स्यपाणि. वि० वात्स्या) ;
३०. कृतजा. (वि० कृत) ; ३१. आश्वलायनिनः (वि० हास्तलायनिस) ; ३२.
प्रागायणाः (बौ० रामायणाः वि० आप्रायण) ; ३३. पौलमौलि (वि० पेलुमूली) ;
३४. आश्वनातायनः (वि० आश्वतातायन) ; ३५. कौवेरका (का० कौसोदका
वि० कौशोतकाः) ; ३६. श्यामारा ; ३७. अग्निशर्मायण. (का० भाग्निशर्म-
यणा) ; ३८. मेघपाः ; ३९. कैरसरपाः (का० कैवसय. वि० कैवमेया.) ; ४०.
वभ्रवः (वि० सुवभ्रव.) ; ४१. प्राचेय. (वि० प्राचीषय.) ; ४२. ज्ञानसंज्ञेयाः
(वि० ज्ञानगया.) ; ४३. आग्नेयाः (वि० आप्राव.) ; ४४. प्रासेव्यः ; ४५.
श्यामोदराः (वि० श्यामोचरा) ; ४६. वैवशपा ; ४७. उद्वलायना (वि०
शाद्वलायता) ; ४८. काष्ठहारिण (वि० काष्ठहायनना) ; ४९. मारीचा ; ५०.
आजहायनः (वि० औजहायना) ; ५१. हास्तिका. ; ५२. वैकर्णेया ; ५३.
काश्यपेयाः (प्रा० कश्यपा, माध० काश्यपा, वि० काश्यपा) ; ५४. सासिसाः (वि०
शामिशा) ; ५५. हारितायना (का० हरितायन) ; ५६. मान्तगिनः (वि०
मातङ्गिन) ; ५७. भृगवः ।

एतेषां व्याप्यप्रवरः—वत्सर, कश्यप, निधुवरचेति, एते चरत्परम-
वैवाह्याश्च ।

५८. अनसूयः ; ५९. नाकुरयः (वि० भाकुरय) ; ६०. स्नातपः
(वि० स्वातयः) ; ६१. राजवर्तपः (वि० राजवल्लयः) ; ६२. शौशिः (वि०
शैरेशि.) ; ६३. ओदवर्हिः (वि० अदेवहि) ; ६४. सैरन्धि. (बौ० चैरन्धि,
वि० सैरन्धि.), ६५. ओपसेवकिः (वि० औपसीवकि) ; ६६. काद्रुपिङ्गाक्षिः (बौ०
पिङ्गाक्षयः वि० काद्रुपिङ्गाक्षी) ; ६७. सजातन्त्रिः (वि० शतशमिः) ; ६८.
दिवावष्टाश्वः (वि० दिवावसिष्टाः) ।

एतेषां ज्यापेयः प्रवरः—कश्यपः, यत्सरः, वसिष्ठश्चेति ; परस्परमवैवाह्यं ।

६६. संयातिः ; ७०. नभः ; ७१. पिप्पलयः ; ७२. जलन्धर (वि. जलन्धर) ; ७३. भुजातपूर (वि. भुजामपूर.) ; ७४. पूर्य (बौ. प्रावर्या ; का. पर्या ; वि. पयं.) ; ७५. कर्दमः ; ७६. गर्दमीमुखः (बौ. खार्दमीमुखः ; का. गर्दमीमुखः) ; ७७. हिरण्यबाहुः ; ७८. कैरातः ; ७९. काश्यपः ; ८०. गोमिलः ; ८१. कुलहः (वि. माहलहः) ; ८२. घृपकण्डः ; ८३. मृगकेतुः (वि. सकेतुः) ; ८४. निदाघः ; ८५. मसृणः ; ८६. भर्त्या ; ८७. महान्तः ; ८८. शण्डिल्यः (बौ. शण्डिला ; प्रा. शणिला ; वि. शाडील) ; ८९. दानवः (का. सुदानु वि. द्राव) ; ९०. देवजातयः (का. देवजातपा वि. लेवलयातव.) ; ९१. पैपलादि ।

एतेषां ज्यापेयः प्रवरः भवति—असितः ; देवलः ; कश्यपश्चेति, एते परस्परमवैवाह्याः ।

बौधायनमतेऽतिरिक्तनामानि—

कश्यपाः ; आङ्गिरयः (छागल्य) ; आभूत्या ; वैशिष्टाः ; धूम्रायणाः ; सौम्या (घौम्याः) ; सौवृक्षाः ; पैन्धुक्कयः (वैम्बकयः) ; हृद्रोगाः ; श्राम्भयाः (काश्यायनाः) ; पाञ्चायनिकाः ; मेपान्तकिः (मौपीतकिः) ; सामस्यः ; मागसरापयः (मापशरावयः) ; स्सौधयः ; सायस्याः ; छागव्याः ; सौनद्याः ; स्थौलकेशयः ; वार्धक्यः ; औपव्याः ; लाक्षणाः ; कौष्टाः ; जीवनयः ; संश्रायणाः (खार्दायणाः) ; रोहितायनाः ; मितकुम्भाः ; औदलयः (औदलयः) ; मारियणाः ; कौशितक्याः ; धूमलहायणः ; सुराः ; महावक्र्याः ; पैठीनस्याः ; पानस्याः ; भालदन्ताः (भालन्दन्ताः) ; शाश्वमित्रयाः ; हरित्याः ; जारमात्स्यः (जारमाणयः) ; रमाणि (वार्षगाणि) ; साविश्रवसः ; वैशम्पायनाः ; स्वैरङ्किः ; कांसल्यः ; उच्छ्रायनिः ; मार्जलायनाः ; कांसलीयनाः ; देवः ; होताः ; सुचयः ; स्वरेभाः ; अयस्थूगाः ; भोगुरयः ; पाथिरायाः ; गोमायायाः ; अग्निदेविः ; आसीर्याः ; सुसला (मुसला) ; आविश्रेण्याः ; उत्तरतोगण्डेमादलाः (उत्तरतोगण्डमाना, खण्डमाना, गर्भमाना) ; मत्रिताः ; वैकर्णयः ; स्थूलभिदयः (स्थूलविन्दवः) ।

इत्येते निधुना कश्यपास्तेषां ज्यापेयप्रवरः भवति—काश्यपावत्सारनैधुवेति ।

रेमाणां ज्यापेयः प्रवरः भवति—काश्यपावत्सारनैधुवेति ।

कौहलाः ; पायकाः (पावकाः) ; पायिकाः ; औदमेघाः ; सौदन्वाः (सौदन्वाः) ; सावचसः ; कारेयः ; कौरुण्यः ; स्तैक्षिः ; महामायः ;

महोदक्यः ; कोपयः ; मौञ्जायनाः ; जाणवंशः (जाणवत्साः) ; सार्वमानयाः
(खार्दमायनाः) ; बहूदरयः ; भागुरिः ; हिरण्यवाहु ; तैदेहा ; गोमूत्राः ;
वाक्यशठाः ; जानन्धरिः ; जालंधरिः ; धन्वंतरि ।

इत्येते शण्डिलास्तेषां ज्यार्षेयप्रवरो भवति ; काश्यपावत्सारशण्डिल्येति ।

लौगाक्षयः ; दार्भायणाः ; मैत्रवादिः ; वेहः ; कालेया (वैदेहाः) ; कापुटिः ;
कलयः ; कंसपात्रः ; भालकायनिः ; परस्ताः ; विरोदकिः ; कौनामिः ; सौतर्यः ;
सैतिकिः ; अष्टिभेरः ; आनिष्टि ; ष्टैसिकिः ; सौसुकिः ; चोप्याणः (चौष्यणः) ;
योधकालक ; कलः ; लौगाक्षयः ; वाचयाः ; जया ।

इत्येते लौगाक्षयः ; अहर्वसिष्ठा नक्तं कश्यपाः । तेषां ज्यार्षेय प्रवरो-
भवति—काश्यपः ; आवत्सार ; वासिष्ठश्चेति ।

आपस्तम्ब —

कश्यपा ज्यार्षेयाः ; काश्यपावत्सारनैध्रुवेति ।

रेभाणां ज्यार्षेयः ; काश्यपावत्साररैभेति ।

शण्डिला द्व्यार्षेयाः ; देवलासितेति । ज्यार्षेयमुहैके काश्यपदेवलासितेति ।

कात्यायनमतेऽन्यर्षेय —

औषप्रति (औद्वजिः) ; गोजा ; वीरधरा ; वृषिसारा ; हरेया ; शवैतेता ;
मातृत्या (मात्रेया) ; वैवक्यः ; प्रैक्य (त्रैक्यः) ; भौवना ; पैठीनसा ; सधवा
(सैधवा) ; प्रगाधाहगायकाः ; सोमयागाः ; अथोपश्वाया (अथोपश्वायावपः) ; गव्या-
यनाः ; शत्रुहय ; हृद्योगाः ; काचायनाः ; चक्रधर्मी ; श्रैययणाः ; हार्करथः
(हार्करयः) ; हास्तलायनः ; अन्यकृतः ; वौमूलः ; धूम्रायणा ; स्वबभ्रुस्वाथः ;
खगादाः ; मौहूज्याः ; काश्चहायनः ; द्विवायनः ; हस्त्यकश्यपः ; सानुश्रुतः ;
माङ्गः (मातङ्गः) ; सोमभुवाः ।

इत्येतेषां ज्यार्षेयः प्रवरः—काश्यपः ; आवत्सारः ; नैध्रुवश्चेति ।

शाश्वमित्रयः ; रैभा ; एषां ज्यार्षेयप्रवरः—काश्यपावत्साररैभेति ।

सम्पवाः ; चलुभिः ; उपलोधः ; जलम्बः ; बहुविडः ; हैर्युरः (हैरुरः) ;
मौजीमः ; ऐरनाभः ; कोशीलः ; कोकिलः ; कुहलः ; वृकखण्डः ; इत्येते
देवजातपाः ।

उदमेघः ; तृणविन्दुः ; कौवलयः ; सदानुः ; सुकेतुः ;

इत्येते कौरडजाः । शक्लिताः (शण्डिला) ; वैदानवाः ; सौदानवः ;
पैल्यलायूः (पैलादि) ; परिवारि ।

इत्येतेषामविवाह । तेषां ज्यापेय प्रवरो भवति—काश्यपासितदैवलेति ।
आनष्टय , अप्यकुलय , शाकलय , आवपालय , सैकि , राजवाहि ,
सैरन्धि , राजसेवकि , सासुचि , कापुटि , पिङ्गाक्षि , लौगाक्षि ,
सरतव (शारद्वत) ।

इत्येते प्रातर्वसिष्ठा नक्तं काश्यपास्तेषामविवाहस्तेषां ज्यापेयप्रवरो भवति—
काश्यप , आवत्सार , वासिष्ठश्चेति ।

आश्वलायन —

काश्यपानां-काश्यपावत्सारसितेति त्रिप्रवरो भवति , नैधुवाणाम्—
काश्यपावत्सारनैधुवेति , रेभाणां-काश्यपावत्सारैरेवेति , शण्डिलानाम्—
शण्डिलासितदैवलेति , काश्यपासितदैवलेति वा , त्रिप्रवरो भवति ।

विष्णुधर्मोत्तरेऽतिरिक्तनामानि—

मन्दान्या , हर्किरय , वालिन्यः , पाकाता , रैहा , साख्यमिता ,
एतेषां ज्यापेयप्रवर —वत्सार , काश्यप , रौहाश्चेति ।

सालुलि , सामाना , बलिपुत्र , भौष्यल , उत्तर , उदकेभि ,
तृणवत्स्य , महाकेरलय , वैशानवस , पूर्ववरि , वरिवित्था , वरीनिक ,
गुरव्रजी , उच्छ्रयतय , चित्रहया , कातुविद , श्रीवायणा , हर्किरय ,
वभ्रसव , आनुष्टुभ , नैमिष्य , सोष्टम ।

VI. वसिष्ठवंशः

मत्स्य पुराणम्

१. व्याघ्रपादा , २ औपगया , ३. वैक्लवा (का० वेगना) , ४
शाद्वलायना , ५ कपिष्ठला , ६ औपलोमा (का० औदलोमा) , ७
अलब्धा , ८ पठा , ९ कठा , १० गौपयाना , ११. बोधपा (का०
वौघायना) , १२ दाकव्या (वि० द्वाकल्पा) , १३ बाह्यका , १४ वालिशया ,
१५ पालिशया (का० पलाशय वि० पालिशिष्या) , १६ वाग्ग्रन्थय , १७
आपस्थूणा (का० आयस्थूलाः , वि० आयस्थूणा) (माय स्थूणा) , १८ शीतवृत्ता
(का० शितिवृत्ता , वि० शीतवृक्षा) , (शुचिवृक्षा) १९ ब्राह्मपुरेयका (का० ब्रह्मपुरेया
वि० ब्रह्मपुरोहिता) , २० लोमायना (बौ० लोमया , का० लोमायन्या , वि०
लोमात्या) , २१ स्वस्तिकरा (बौ० स्वत्या) , २२ शाण्डिलि (वि० माण्डलि) ,

२३ गौडिनि (वि० गौतलि), २४ वाडोहलि, २५ सुमना, २६ उपावृद्धि, २७ चीलि (वि० शौलि), २८ वौलि (का० वीर्वि), २९ ब्रह्मबल (का० ब्रह्मवल्लि), ३० पौलिश्रवस (बौ० गौरोश्रवस, पौरीश्रवस), ३१ पौडव (वि० मौण्डव), ३२ याज्ञवल्क्य ।

एतेषा एकार्षेय प्रवरो भवति—यथा ; वसिष्ठ ।

३३ शैलालय, महारुर्ण (बौ० महाकर्णयिना, का० महाकर्णि), ३४ कौरव्य, ३५ क्रोधिन, ३६ कपिञ्जल, ३७ वालखिल्या (बौ० वालशिखा, वि० वालशिलि), ३८ भागवित्तायना (बौ० भागुरिस्थायना), ४० कीलायन (बौ० कोलायना), ४१ कालशिख, ४२ कोरकृष्णा, ४३ सुरायणा (का० वि० भागुरायणा), ४४ शाकाहार्या (वि० शाकहव्या), ४५ शाकधिय, ४६ काण्वा, ४७ उपलया (का० श्रीलपय वि० उत्पलया), ४८ शाकायना (शाह्वायना), ४९ तुहाकाः, ५० मापशरावय (का० मापसरावय वि० मापशिरावय), ५१ दाकायना (का० दानकायना, वि० दामकायना), ५२ वालनय (बौ० वाहव का० बालवायना, वि० वाहयव), ५३ वाक्य (का० बाह्यवाक्य, वि० वाक्यय), ५४ गोरथा, ५५ लम्बायना (वि० भावायना), ५६ श्यामवय, ५७ कोडोदरायण, (वि० कोडादनायवा), ५८ प्रलम्बायना (का० प्रालवायना), ५९ औपमन्यव (बौ० उपमन्यव), ६० साङ्ख्यायना, ६१ वैदशेरका (का० वि० दशेरका), ६२ पालङ्कायन (बौ० पाणकायना का० पादकायना वि० पादकायन), ६३ उद्गाहा (का० औद्गाहमतय वि० औद्गाहा), ६४ वलेक्ष्य, ६५ मातेया (बौ० मोलाय वि० मानेया), ६६ ब्रह्मबलिन (का० ब्रह्मबलय, वि० ब्रह्मवलय), ६७ पर्णागारि (का० पाणगारि वि० पूर्णागारि) ।

एतेषा त्र्यार्षेयप्रवरो भवति—भिगीवसु (आमरुमु), वसिष्ठ, इन्द्रप्रमदि, एते परस्परमवैवाह्याश्च ।

६८ औपस्थला (का० वि० औपस्वस्था), ६९ स्वस्थलय (का० स्वस्थय), ७० पालोहाल (वि० पालः हाल), ७१ हला (वि० हया), ७२ माध्यन्दिन (बौ० माध्यन्दिनि वि० मध्यदिनाः), ७३ माक्षतय (वि० मक्षतय), ७४ पैप्पलादि (वि० पैपला), ७५ विचक्षुष, ७६ त्रैश्टङ्गायन (बौ० वि० त्रैश्टङ्गा), ७७ सैयल्का, ७८ कुण्डिन ।

एतेषा त्र्यार्षेयप्रवरो भवति यथा—वसिष्ठ, मित्रावरुणौ, कुण्डिनश्चैति । एते परस्परमवैवाह्याः ।

७९ शिषर्ण (का० जातृकर्णाः, वि० जातृकर्णा), ८० यय (वि० ययः), ८१ पादप ।

एते ज्यार्षेया — जातूकर्ण्य ; वसिष्ठ ; अत्रिश्चेति । एते परस्परमवैजाह्या ।
 ८२ शक्ति , ८३ पराशर , ८४ द्वैपायन , ८५. काण्डपप (का० काण्डप) ,
 ८६ वाहनप (का० वाहरम , वि० वाहयान) , ८७ जैहप (का० जेमय , वि०
 जैमय) , ८८ भीमतापन (का० भीमयना , वि० भीमतायन) ८९ गोपालि
 (का० गोपालि) ।

एतेगौरा पराशरा ।

९० प्रपोहय ९१ अवाह्य (का० वाहय , वि० वाहयता) ९२ कौतुजातय
 (का० कोवंचादय) ९३. यम ९४. हर्यश्चि (वि० हायश्चि) ।

एते नीला पराशरा ।

९५ काष्णायना (का० कृष्णाजिना) , ९६. कपिसुरा (का० कपि
 प्रोया वि० कापिसौघा) ९७ काकेयस्था (वि० कोकेयस्था) , ९८ अजपातय ,
 ९९ पुष्कर ।

एते कृष्णा पराशरा ।

१००. आविष्टायन (वि० अविष्टायना) १०१. वालेया (वि०
 वाष्णेया) , १०२ स्वायष्टा १०३ उपया (बौ० स्वेतयुष्य) , १०४. इपीवहस्ता ।

एतेश्वेता पराशरा ।

१०५ पाटिक (का० पाठिका वि० वटिका) १०६ वादरि (बौ०
 वादर , वि० वादरा) , १०७ स्तम्बा (का० स्कौम्बिया , वि० स्कम्भया) ,
 १०८ क्रोधनायना १०९ क्षैमि (वि० क्षामि) ।

एते श्यामा पराशरा ।

११० खाल्यायन (वि० खल्वायनो) , १११ वाष्णायना (बौ०
 वाप्यायनि , वि० वाप्यणी) , ११२ तैलेय (वि० तिल्वण) , ११३ यूथप (का०
 यूथय वि० वैल्वयुष्य) , ११४ तन्त्रि (वि० तामि) ।

एते धूम्रा पराशरा ।

वौधायनमतेऽतिरिक्तनामानि ।

वैतलकि वाठरकि सारवल , आश्वलायना , वपिस्थान् सौवि
 वृक्षा वाह्यकायनि , गायनि , नयाप्ता अध्रोमि , कोभोजि ; सु द
 हरिता , काण्डेष्टुद्धि , सोपत्साज आलम्भायना , कर्पिता , पार्णवल्क ,
 देवन , विश्वावना , वाहकथय , आविकृतय , वस्यपाजया ; पृतिमापा ,
 सप्तवेला , वसिष्ठा ।

एतेषां एकार्पेयप्रवरः—वासिष्ठेति ।

परोकर्थः ; स्वादयः ; प्रागुदातयः ; हर्यश्चः ; वैमतायनः ; वाजयः ;
प्रावाविः ; कृष्णाजिनाः ; लोहायनाः ; गुग्गुलिः ; अश्वत्थः ; वैकर्णयः ;
आविश्वः ; बदरः ; आशमरथ्यः ; क्रौकोलयः (क्रौङ्कोलयः) ; सांगलिनः ; कापटवः ;
पैठकाः ; नवमामाः ; हिरण्याक्षयाः ; भाज्यकिः ; शान्तिः ; सौपक्षिः ।

इत्येते कुण्डिनाः । तेषां त्र्यार्षेयप्रवरो भवति—वासिष्ठः ; मैत्रावरुणः ;
कौण्डिन्यश्चेति ।

भालुक्याः ; मण्डवेखयः (माण्डलेखयः) ; जालागतः ; जयलोकाः ;
त्रैवणोः ; पास्तगिरिः (पाण्णगिरिः) ; साराक्षराः ; औदाहमानयः ; बलायनाः ;
कुण्डोदरायणाः ; लक्ष्मणेयाः ; कावान्धयः ; वार्कश्यः ; आसक्षरयः ; आलवयः ;
फपिकेशः ।

इत्येते उपमन्यवः । तेषां त्र्यार्षेयप्रवरो भवति । वासिष्ठः ; इन्द्रप्रमदाः ;
आभरद्वसव्यश्चेति ।

काह्वयनाः ; वाजरिः ; क्रौकुलयः ; कुहुशयः ; वाजिमंतयः ; कतिमुखाः ;
स्वास्यापनयः ; श्लोक्याः ; पौष्करसादिः ; गार्ग्यायनयः ; वार्णयः ; श्यामेयाः ;
इलोनुहिः ; सहवौलिः ; पुल्यः ; वैरिणेयः ; अयनयः ; गोपयः ; श्यातवः ;
वारुणिः ।

आपस्तम्बः—

एकार्षेया वसिष्ठा अन्यत्र पराशरेभ्यः—वासिष्ठेति । त्र्यार्षेयमुहैके
वासिष्ठेन्द्रप्रमदावरद्वसव्येति । अथ पराशराणां त्र्यार्षेयो वसिष्ठशाकत्य-
पाराशर्येति । अथ कुण्डिनानां त्र्यार्षेयः प्रवरो भवति—वासिष्ठमैत्रावरुण-
कौण्डिन्येति । संकृतिपूतिमापाणां त्र्यार्षेयः शाकत्यः ; सांकृत्यः ; गौरिवीतश्चेति ।

कात्यायनमतेऽन्यर्षयः—

औपवनाः ; आश्वलायनाः ; वौवयः ; वाकव्यः ; किलीव्ययः ; हरितयः ;
वाकुरयः ; माण्डुलिः ; गौधिलिः ; मालोहधिः ; सौमनसायनः ; पाण्यवल्क्याः ;
तेषां एकार्षेयः प्रवरो भवति वासिष्ठेति ।

हयश्रीः ; वार्शिः ; अत्रैवणाः ; एकोमारायणाः ; सावेपाः ; तदुहितरथो ;
चौण्डावरयः ; नयायन्यः ; स्वलोमाः ; लोहयः ; अक्षतयः ; गौदगलः ;
लुलायः ; मित्रावरुणौ, पाटलयः ।

एषां त्र्यार्षेयप्रवरो भवति वासिष्ठान्निजातूकर्णेति ।

श्रीपलेत्य , विधङ्कपि , प्रारोह्य , क्रौमति , शातपा , आरुर्पय ,
शामेया ; कौम्नादय , तरणि , वैत्य , सावनाहकृत् ।

आश्वलायन —

वसिष्ठाना वसिष्ठेति । उपमन्यूना वासिष्ठाना भरद्वाजिन्द्रप्रमदेति । परा-
शराणा वासिष्ठशाक्त्यपाराशर्येति । कुण्डिनाना वासिष्ठमैत्रावरुणकौण्डिन्येति
त्रिप्रवरो भवति ।

विष्णुधर्मोत्तरपुराणेऽन्यर्पय —

लेत्य , देविचङ्कपी , आलत्रा , कार्द्रमय , प्रारोह्य , पार्श्व ,
पौष्करसादि , तथास्तपा , दासेया , श्लोकजा , क्रोशमातय , अपवाहकृत् ,
लौलि , व्रैवणि , आश्वला , सर्वटाकरा , माङ्कुरव , श्वपादि , कौरयणा ,
लागह्य , लाकह्या , कौरकृत , कोलकृत , कशापेया , अनडुहा ।

VII. अगस्त्यवंशः

१. अगस्त्य (बौ० अगस्त्य , वि० अगस्त्येय) , २. कर्मभ (का० कर्मभय) ,
३. कौशल्य (वि० कौशल्याकुलजा) , ४. करट , ५. सुमेधस (का० स्वमेवस
वि० स्वमेवस) , ६. मयोभुज , ७. गान्धारकायणा (का० गान्धारायणा) ,
८. पौलस्त्या , ९. पौलहा (का० , वि० पुलह) १०. क्रतुवशभवा ।

एते न्यार्पेया १ अगस्त्य , २ महेन्द्र , ३. मयोभुजश्चेति ।

११. पौर्णमासा , १२. पारणा (का० पौरणा) , न्यार्पेया , १ अगस्त्य ,
२ पौर्णमास , ३. पारणश्चेति ।

१३. क्रतु , १४. इध्मनाह , १५. दृढास्य , सगोत्रत्वादिमे परस्पर
मवैवाह्या ।

वौधायनमतेऽन्यर्पय —

अगस्त्य , विशालाद्या , कालायना , औपदहन्य , कल्माषदण्डि ,
लावर्णा , लाप्य , वज्रय वैरण्य , बुधोदय , सैत्रपथ्य , शैशाल्या
तपा , मौजक्य , पाथोहता , द्वारिग्रीवा , रोहिण्या , मौशल्य ।

इत्येते अगस्त्य । तेषा न्यार्पेय प्रवरो भवति—आगस्त्यदार्ढ्यच्युते
धमवाहेति ।

सम्भवादानान्यार्पेय प्रवरो भवति—आगस्त्यदार्ढ्यच्युतसाम्भवहेति ।

सोमवाहाना ऋगर्पेय प्रवरो भवति—आगस्त्यदार्ढ्यच्युतसौमवाहेति ।

यज्ञवाहाना ऋगर्पेय प्रवरो भवति—आगस्त्यदार्ढ्यच्युतयाज्ञवाहेति ।

आपस्तम्ब —

अगस्तीनां एकार्पेयप्रवरो भवति—आगस्त्येति । ऋगर्पेयमुहैके आगस्त्य-
दार्ढ्यच्युतैध्मवाहेति ।

कात्यायनमतेऽन्यर्पेय —

उपकुल , सुकलाप , कारिणि , धारिणी , मोक्षति (मौञ्जकि) , वैरिणि ,
कल्माषदण्डि , तापायना , सौरिभाग , गोव्याधि , हैभवह , अमुर्दा ,
कुनाडा , मेदिनीपञ्चपा , दावता , अगदाद्य , हारिणीवा , सैरिण्या ,
वित्तमय , रवता ।

इत्येतेषामविवाह तेषां ऋगर्पेय प्रवरो भवति—आगस्त्यदार्ढ्यच्युतै
ध्मवाहेति ।

आश्वलायन —

अगस्तीनाम्—आगस्त्यदार्ढ्यच्युतैध्मवाहेति ।

सोमवाहोवोत्तम । आगस्त्यदार्ढ्यच्युतसोमवाहेति ।

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